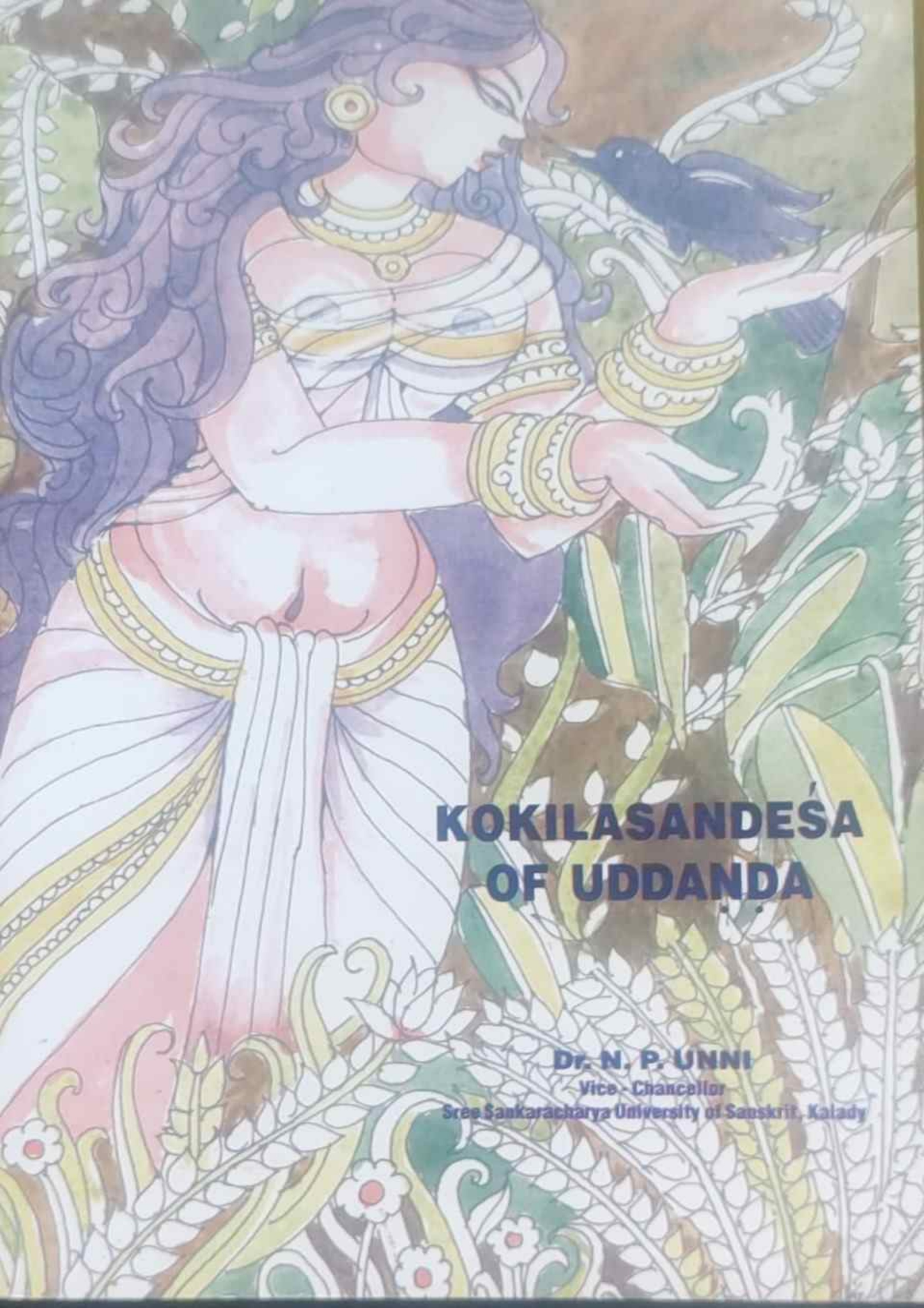


KOKILASANDEŚA OF UDDAṆḌA

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KOKILASANDEŚA

OF UDDAṆḌA

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ABBREVIATIONS

CKSL	Contribution of Kerala to Sanskrit Literature by Dr. K. Kuñjuṇṇi Rājā
KS	Kokilasandeśa of Uddaṇḍa Śāstri
KSC	Kerala Sāhitya Caritram by Ullur S. Parameswara Iyer
KSC—CP	Kerala Sāhitya Caritram—Carcayum Pūraṇavum by Vaṭakkumkūr Rajarajavarma Raja
KSSC	Keralīya Samskṛta Sāhitya Caritram by Vaṭakkumkūr Rajarajavarma Raja
KUML	Kerala University Manuscripts Library
MM	Mallikāmāruta of Uddaṇḍa Śāstri
TMS	Trivandrum Malayalam Series.

PREFACE

The contribution of Kerala to Sanskrit literature is great indeed. Its long history can be traced back to the time of the advent of the Āryan tribe in Kerala at about the beginning of the Christian era. The story of the migration of this race with its glorious Sanskritic culture is told vividly, often surrounded by a halo of myth, in various works like Keralotpatti and Kerala-māhātmyam where one finds history interwoven with legend and fiction. The Nampūtiris representing the Āryan blood and occupying an envious position at the top of the social and intellectual heirarchy were chiefly responsible for sowing the seeds of this culture in the fertile soil of Kerala. This culture refused to remain confined to the upper stratum and in the course of its development brought within its fold all the different segments of the Kerala society. As a result, unlike in other parts of India the non-Brahmin class also got an opportunity to drink at the springs of this superior culture.

While many Nampūtiri families functioned as centres imparting knowledge out of love of learning, the rulers of the several kingdoms of Kerala also bestowed great attention on the propagation of Sanskrit. This royal patronage was never perfunctory as borne out by the fact that down the centuries Kerala witnessed an influx of scholars from the neighbouring countries. Uddaṇḍa Śāstri, a Brahmin scholar coming from Toṇḍamaṇḍalam was one of the first among the scholars coming from outside Kerala who found a suitable atmosphere to settle

down here and pursue his literary activities. He had travelled all over the South visiting various royal courts. But the spite of the local scholars and unwholesome influence of the royal courts prompted him to come to Calicut in Kerala where to his great gratification he was accorded a royal welcome. Following him other scholars also came to Kerala in search of royal patronage.

The contribution made by these scholars to Sanskrit has become an integral part of Kerala's literary heritage. This is an interesting aspect worth detailed study. A history of Kerala Sanskrit literature neglecting this aspect will never be complete since it forms an important chapter of any such account. The present publication is a modest attempt to highlight this aspect of the Kerala Sanskrit literature.

N. P. UNNI

'Śrīlāsyam', Rishimangalam
Trivandrum, Feb. 25, 1972

INTRODUCTION

UDDANDA AND HIS TIMES

There is no other poet from outside Kerala who has contributed so much to the propagation of Sanskrit in Kerala than Uddaṇḍa Śāstri. Though born in Chingleput District in the Madras Presidency, he spent the larger part of his life in the soil of Kerala travelling the length and breadth of the land referred to by him in his Kokila Sandeśa [KS] as the creation of the great Paraśurāma. A scholar of extraordinary erudition and talent, he has endeared himself to the Keralites, taking part in the various scholastic deliberations and other activities. Indirectly he has admitted that he could not get the desired encouragement from nowhere else. He has figured in many legends as a colossus among the reputed scholars.

From the prologue of his Mallikāmāruta[1] [MM] composed while he was staying in Kerala, the details of his native place, parentage etc., are known. To quote his own words: 'There is the great Brahmin village called Lāṭapuram washed by the waves of the Kṣīranadī (Pālār) in the Tuṇḍīra (Toṇḍamaṇḍalam) region in South India where the poet-peacocks dance by the blessing of the goddess Kāmākṣī. There live the great Brahmins who are wealthy in penance, who consider the different Śāstras as their children, who have scrupulously performed great sacrificial rites, who are well-versed in the Vedic lore having been born in great families, in whose tongue the goddess of speech resides and who pass the days receiving the guests. Belonging to this reputed clan there was a scholar named Gokulanātha of the Āpastamba sect and Vādhūla gotra. He had a son called Kṛṣṇa to whom was born a son known as Raṅganāthabhaṭṭa who in due course begot the son Irugupanātha alias Uddaṇḍa. He having studied the various Śāstras from worthy preceptors, set out from his native place to see the different regions and came to Kerala after passing through Andhra, Karnataka, Kalinga and Cola, dipping in great rivers, worshiping in temples, courting worthy

1 Ed. Jivananda Vidyasagara, Calcutta, 1878

people, congratulating the meritorious scholars and entered the city of Kukkuḍakroḍa (Calicut)'.[2] The verses at the end of the acts of the play also refer to his name along with that of his parents and thus we know that his mother was Raṅgadevī.[3]

The view[4] that Nallā Dīkṣitar alias Bhūminātha, the disciple of Rāmabhadra Dīkṣitar (c. 18th century AD) has said in his drama Subhadrāharaṇa that Raṅganātha and Uddaṇḍa have once lived in Kuṇḍaramāṇikya village in Tanjore District, is endorsed by some.[5] But others reject the view and point out that the term 'uddaṇḍapaṇḍitādhyuṣita' which is also found in the Śṛṅgārasarvasva Bhāṇa, may be taken to mean 'inhabited by great scholars'.[6]

In the KS[7] also the poet refers to his native place pointing out the great qualities of the Brahmins of the locality which are already mentioned in his drama. Further, the enumeration of

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2 Ibid. "अस्ति दक्षिणापथे दयमानकामाक्षीकटाक्षताण्डवितकविशिखण्डिमण्डलेषु तुण्डीरेषु क्षीरनदीतरङ्गितोपशल्यो लाटपुरो नाम महानग्रहारः; तत्र च

तपश्चरणचुञ्चवस्सकलशास्त्रमुष्टिन्धयाः
स्वनुष्ठितमहाध्वराः श्रुतिपरायणाः श्रोत्रियाः ।
महाभिजनशालिनो वदनवर्तिवाग्देवता
वसन्त्यतिथिसत्कृतिक्षपितवासरा भूसुराः ॥

तत्र चामुष्यायणस्य, आपस्तम्बशाखाध्यायिनो, वाधूलकुलतरुपल्लवस्य, कवितावल्लभस्य, विपञ्चीपञ्चमोदञ्चितकीर्तेरुपाध्यायगोकुलनाथपौत्रस्य, श्रीकृष्णसूनोर्भट्टरङ्गनाथस्य प्रियनन्दन इरुगुपनाथापरपर्याय उद्दण्डकविर्नाम...' स किल विधिवदुपार्जितान् तीर्थादधिगतसकलविद्यो, दिदृक्षुर्दिगन्तराणि, आन्ध्रकर्णाटककलिङ्गचोळकेरळानवतीर्णः, मज्जन् महानदीषु, पश्यन् देवतास्थानानि, सेवमानस्सज्जनान् अभिनन्दन्नन्तर्वाणीन्, इदमेव ताम्रचूडक्रोडनगरमाढौकत ।"

3 उद्दण्डं रङ्गनाथस्सुतमलभत यं रङ्गदेवी तथाम्बा ।

4 M. Krishnamachariar, History of Classical Sanskrit Literature, P 251

5 V. Rajarajavarma Raja, Keraliya Samskrta Sahitya Caritram [KSSC], I P. 500

6 Ullur S. Paramesvara Iyer, Kerala Sahitya Caritram [KSC], II P. 39

7 I 25–26

the various rivers and temples in describing the route of the messenger corroborates his earlier statement.

It is also surmised that Uddaṇḍa had entered into a matrimonial alliance with a Nair lady of the Mārakkara house in Cennamaṅgalam at Cochin. He has explicitly referred to the house of Mārakkara which according to him, connotes the various qualities like Mahābhāgya etc. It is the lady of the house who is made the heroine of the lyric, the author himself being the hero sending a message from his native place. Udaya, the author of the Mayūrasandeśa, has referred to Cennamaṅgalam saying that Uddaṇḍa is likely to be found there obviously implying his matrimonial relation with a lady of the region.[8] But according to some the lady of the Mārakkara house might have been the wife of his patron Mānavikrama and our poet is paying his respects in this poem to his master's consort—a theory quite fanciful rather than having any basis. Further it is said that the heroine of the lyric is one Śṛīdevī eulogised in Śrīdevīpraśasti—a work of anonymous authorship.[9] It is needless to say that there is no evidence to support this view.

Obviously Uddaṇḍa had established very good relations with some of the celebrities of the time, among whom the royal patron Mānavikrama of Calicut, the noted Mīmāmsā scholar of the Payyūr family known as Maharṣi, Cennās Nampūtirippāḍ the author of the Tantrasamuccaya and Kākkaśśeri Dāmodarabhaṭṭa may be included. He has referred to some of them in laudable terms.

It is conjectured that he might have come to Kerala at about the age of 25 and that he had spent the remaining part of his life in this adopted land.[10] It is also believed that he had a brother who followed him to Kerala and that the latter presented the Payyūr Bhaṭṭa with some rare books kept by Uddaṇḍa after the death of the scholar.[11] According to another view when Uddaṇḍa was outclassed by Dāmodarabhaṭṭa,

8 I 83

9 K. Rama Pisharoti, Bulletin of the Ramavarma Research Institute, Trichur, Vol IX. P. 124

10 KSSC I P. 479

11 KSC II P. 42

he left Kerala for good. It is said that Uddaṇḍa became a custodian of law in a Tamil village and that his former opponent Dāmodara was summoned as a witness in a quarrel between two villagers. Despite his unfamiliarity with the local language, Dāmodara proved himself to be a useful witness reproducing the sounds uttered in the quarrel verbatim ![12] However no accurate information is available on the latter part of our author's life.

DATE

Uddaṇḍa's date can be ascertained only with reference to that of his contemporaries. It is more or less established that his patron—the great Mānavikrama of Calicut, ruled between M. E. 642-650/A.D. 1467-1475.[13] From the prologue of his MM it is known that the poet met his patron for the first time while the latter was attending the royal court.

The date of another contemporary scholar of our poet is also well-established: Cennās Nampūtirippāḍ who is said to have introduced Uddaṇḍa to his patron, was born in M. E. 603/ A. D. 1428 as is mentioned in his Tantrasamuccaya.[14] Thus it may be seen that Uddaṇḍa lived during the middle of the 15th century A. D.

UDDANDA—THE DIALECTICIAN

As is evident from the prologue of his play, Uddaṇḍa set out from his native place Lāṭapuram with a view to visiting lands and obviously in search of a suitable patron who would encourage him, recognising his merit. From a verse attributed to him it is gathered that he failed to get the desired encouragement from the Karnataka (Vijayanagar) king and that he has informed the king of his regret in a suggestive manner. It is suggested that the king need not worry about repaying poets since it is not with any expectation that they describe the

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12 K. Kunjunni Raja, Contribution of Kerala to Sanskrit Literature [CKSL], Madras, P. 80

13 K. V. Krishna Iyer, The Zamorins of Calicut, P. 302

14 'कल्यब्देष्वतियत्सु नन्दनयनेष्वम्बोधिसंख्येषु यः संभूतः'

beauties of nature.[15] Apparently seeking his fortune in Andhra, Kalinga and Cola capitals he came to Kerala and entered the court of Mānavikrama of Calicut where he was received with enthusiasm.

A glorious picture of his first meeting with his royal patron is handed down by tradition. It is believed that he was introduced to the king by Cennās Nampūtirippāḍ in the following lines: "Haven't you heard, O King Mānavikrama! about the great Brahmin scholar Uddaṇḍa possessing a power of composition capable of subduing the tumult and magnitude of the waters of Narmadā, splashed by the playful arms of the great Kārtavīryārjuna coming to your land from the Tuṇḍīra region?"[16] Uddaṇḍa on his part presented the king with a verse which at once displayed the talents of the author. Beginning with the word 'uddaṇḍa' the verse is a panegyric upon the king wherein it is said 'that the flagstaff of the king in his marches of victory is soaring so high that it passes even the sun and that the tiger-sign of the flag drives away the deer on the moon enabling it to vie with the faces of the ladies of the harem and that the king may ward off this possibility'.[17] It is commonly agreed that the name Uddaṇḍa was given to the poet by his patron on account of this verse. It is explained that the word, occurring also in the introductory verse of Cennās Nampūtirippāḍ, means 'a great

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15 मा गाः प्रत्युपकारकातरतया वैवर्ण्यमाकर्णय
श्री कर्णाटवसुन्धराधिप सुधासिक्तानि सूक्तानि नः ।
वर्ण्यन्ते कविभिः पयोनिधिसरित्सन्ध्याभ्रविन्ध्याटवी-
झंझामारुतनिर्झरप्रभृतयस्तेभ्यः किमाप्तं फलम् ।।

16 प्रक्रीडत्कार्तवीर्यार्जुनकरविधृतोन्मुक्तसोमोद्भवाम्भ-
स्संभाराभोगडम्भप्रशमनपटुवाग्गुम्भगम्भीरिमश्रीः ।
तुण्डीरक्षोणिभागात्तव खलु विषयेऽहिण्डतोद्दण्डसूरि-
स्सोऽयं ते विक्रमक्ष्मावर किमु न गतः श्रोत्रियः श्रोत्रदेशम् ।।

17 उद्दण्डः परदण्डभैरव, भवद्यात्रासु जैत्रश्रियो
हेतुः केतुरतीत्य सूर्यसरणिं गच्छन् निवार्यस्त्वया ।
नो चेत् तत्पटसम्पुटोदरलसच्छार्दूलमुद्राद्रवत्-
सारङ्गं शशिबिम्बमेष्यति तुलां त्वत्प्रेयसीनां मुखैः ।।

opponent to the partner in discussion.[18] Some suggest that the verse might have been dedicated by the author to the Cola king, whose emblem is tiger.[19]

His own account of the meeting is as follows: On entering the durbar hall of king Vikrama, he saw the king occupying the throne and being fanned by the attendants. He praised the king likening him to the rain clouds that extinguish the heat of the valour of enemy kings and wishing longevity to the king.[20] Then the king shifting his eyes from the faces of the court-poets looked at him and said: 'Oh great scholar Uddaṇḍa, listen to my words. You possess the great ability to compose good poetry. Please compose a Prakaraṇa entitled Mallikā-māruta and do me a favour'.[21] From this it is known that the work was composed at the instance of his patron.

As a court-poet and scholar Uddaṇḍa figured in many legends. His scholastic enterprises and discussions with the scholars of the time is mainly known from the various legendary accounts. It is said that until the emergence of a worthy opponent in Dāmodarabhaṭṭa of Kākkaśśeri,Uddaṇḍa dominated the scene of discussions annexing one prize after another. While he welcomed worthy opponents he has expressed his scorn for upstarts. He is said to have composed a verse on one Nāṇappa Piṣāroṭi—an old scholar of the time and an ancestor of the great Acyuta Piṣāroṭi of Tṛkkaṇṭiyūr—making it clear that he has no respect for the old one.[22] Of another upstart who tried

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18 KSC II P. 41

19 CKSL P. 75

20 प्रत्यर्थिभूमिपालप्रतापघर्मोत्थपुष्कलावर्त ।
विश्वम्भराकुटुम्बिन्, विक्रम, विश्वैकवीर, विजयस्व ।।

21 श्रीमन्नुद्दण्ड, विद्वन्, निशमय वचनं मामकं; कामदोग्ध्री
वाणी नाणीयसी ते ननु वरकविताभूषिता वाग्विलासैः ।
तस्मादह्नाय सम्यक् प्रकरणमधुना मल्लिकामारुताख्यं
किञ्चिद् व्यञ्जद्रसार्द्रं विरचय विधिना सत्कवे, सत्क्रियां मे ।।

22 ध्वन्यध्वन्यध्वनीनाः फणिपतिभणिताम्भोधिकुम्भीकुमाराः
प्रौढाः केचित्प्रथन्ते परगुणकणिकाश्लाघिनस्तान् नमामः ।
प्रत्याहारग्रहेऽपि भ्रमितमतिरसौ कोऽपि साहित्यविद्या-
काणो नाणप्पनामा प्रलपतु जरठस्तावता मे न हानिः ।।

to challenge Uddaṇḍa in Śāstraic discussions, he commented that 'the lion spending the days smashing the head of elephants does not heed the howl of jackals revelling in the burial ground'.[23]

It was Dāmodarabhaṭṭa of Kākkaśśeri who emerged as more than an equal in his scholastic enterprises. These two lions clashing for supremacy in the arena under the aegis of Mānavikrama of Calicut provided an interesting spectacle to the scholarly assembly. It is said in traditional accounts that Dāmodara was only twelve years old at that time and that he was carried by a servant to the discussion hall in the temple at Taḷi.[24] However it is clear that the Kerala scholar entered the arena at a remarkably young age.

On entering the assembly hall he announced that he has 'no parasol, no horse, no attending bards, no moustache, no costly clothes given as presents or any gaudy dress; but he has considerable command over words splashing like the waves of the milky ocean churned by the Mandara mountain'.[25] To this Uddaṇḍa reacted sharply announcing that 'if a scholar well-versed in the art of discussion is there, he is welcome to the assembly; does the king of reptiles become afraid of a little water-snake?'[26]

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23 उदात्तमदपित्तलद्विरदराजगण्डस्थली-
विदारणविनोदनक्षपितवासरः केसरी ।
कथं नु कलहक्रमं वितनुते परेताटवी-
पुराणकुणपाशनप्रकटितारवे फेरवे ॥

The verse is variously attributed to Vedantadesika as well as to Raghunatha Siromani. CKSL P. 77, Fn.

24 KSSC I P. 504, Fn.

25 न च्छत्रं, न तुरङ्गमो, न वदतां वृन्दानि, नो वन्दिनो
न श्मश्रूणि, न पट्टबन्धवसनं नह्यम्बराडम्बरम् ।
अस्त्यस्माकममन्दमन्दरगिरिप्रोद्धूतदुग्धोदधि-
प्रेङ्खद्वीचिपरम्परापरिणता वाणी तु नाणीयसी ॥

26 उक्तिप्रत्युक्तिमार्गक्रमपरिचयवानस्ति कश्चिद्विपश्चिद्
यद्यस्मिन् स्वस्ति तस्मै बुधवरसमितौ बिभ्यदभ्यागतोऽभूत् ।
भाङ्कुर्वत् भेककुक्षिंभरिषु भयभरोद्भ्रान्तभोगीन्द्रसुभ्रू-
भ्रूणभ्रंशी किमम्भःफणिषु पतगराट् संभ्रमी बम्भ्रमीति ॥

Dâmodara again submitted that he has 'studied the Vedas with its numerous hymns, tried at composing poetry, worked in Nyāya philosophy, resorted to grammatical studies, taken trouble to master the Vaiśeṣika system, scrutinised both the schools of Mīmāmsā, analysed the Sāṅkhya system, mastered the Smṛti texts, familiarised the course of the Purāṇas and performed the Yoga practices'[27]. Then he challenged Uddaṇḍa 'to grammatically ascertain the formation of any word with reference to the etymological aspects, or if he prefers to choose some popular maxim from the more interesting Mīmāmsā system let him establish it, or he may sustain an illustration of syllogistic inference if he is inclined in the Nyāya system'.[28] Further Dāmodara asserted that he could 'establish in a few moments with proper illustrations and valid references before the assembly of scholars that a wrong proposition brought forward by an opponent is correct and vice versa; prove that an apparent, though unreal, means of valid knowledge is really true and vice versa and that an existing one as non-existent and vice versa; for his deeds indeed are singular!'[29]. With these words the opponents clashed on various points of discussion. When Uddaṇḍa referred to the short stature of the young opponent as 'ākāro hrasvaḥ' (the stature is short) the latter retorted saying that 'ākāra' is long obviously referring to the long vowel, raising a captious objection and went on explaining that it is the 'akāra'

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27 वेदं बह्‌वृचमध्यगीषि, कवितामप्याहृषि, व्यापृषि
न्याये, व्याकरणं व्यजैषि, विषमे वैशेषिके क्लेशिषि ।
मीमांसामपि पर्यवैषमुभयीं, व्याख्यं च साङ्ख्यं, स्मृती-
रभ्यास्थं श्रदधां पुराणपदवीं, योगे च पर्यश्रमम् ।।

28 शब्दव्याकृतिनर्मकर्मणि पटीयस्ता तव स्याद्यदि
त्वं कस्यापि पदस्य भद्रय दृढां द्राक् प्रक्रियोपक्रियाम् ।
मीमांसारसमांसला यदि गिरो न्यायोऽपि कोऽपीर्यतां
तर्के वा यदि कर्कशोऽस्यनुमितिं काामप्यनल्पीकुरु ।।

29 कुर्वे गर्वोद्धतस्य प्रतिवदितुरहं भारतीमप्यसाध्वीं
साध्वीं, साध्वीमसाध्वीं बुधवरसमितौ लक्षणेन क्षणेन ।
मानाभासं प्रमाणं प्रमितिगतिवशादप्रमाणं प्रमाणं
सच्चासत्तत्तथासन्निशमयत बुधा मच्चरित्रं विचित्रम् ।।

(the vowel) which is really short' — an incident narrated in connection with the story of Vedāntadeśika also. The patron tried to bring out the merit of the opponents asking them to explain the opening verse of the Raghuvamśa in which Uddaṇḍa offered four different interpretations and was easily outclassed by Dāmodara who gave ten different convincing explanations. It is needless to note that Uddaṇḍa was surprised by the sharp intelligence of the local scholar. He caught his opponent off guard as controverting a sudden statement that 'his mother is chaste' wherein the opponent is expected to contradict it. As soon as Dāmodara began to controvert saying 'No! No!' the frowning scholars of the assembly wanted him to explain his negation at the cost of his excommunication from the orthodox Society. But undaunted by the trap the young dialectician quoted the fifth hymn of the twenty seventh section of the third chapter in the eighth Aṣṭaka of the Rgveda where it is maintained that man takes possession of his bride only as the fourth one in succession to Soma, Gandharva and Agni[30] and extricated himself from the tight corner emerging victorious in the day's discussion.

On another occasion Uddaṇḍa boasted that he is equally proficient in both literature and music. Dāmodara countered with the statement that 'a tiny berry-seed can boast of that in emerald there is no redness, in ruby there is no blueness, whereas in it both these colours are present.'[31] Thus Dāmodara could easily establish his superiority and thereafter he annexed the various prizes in discussions to the great gratification of the native scholars who felt that their prestige is restored.

THE EIGHTEEN AND A HALF POETS

It is well-known that Mānavikrama was a great patron of scholars emulating the great Bhoja, figuring himself as the hero in many a literary work composed by the reputed poets of his

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30 सोमः प्रथमो विविदे गन्धर्वो विविद उत्तरः ।
तृतीयोऽग्निष्टे पतिस्तुरीयस्ते मनुष्यजाः ॥

31 इन्द्रनीले न रागोस्ति; पद्मरागे च नीलिमा ।
उभयं मयि भातीति हन्त ! गुञ्जा विजृम्भते ॥

royal court. The concord of these scholars consisted of eighteen or nineteen men of extraordinary genius. Some of them were poets of great repute while others were erudite scholars.

The concord of scholars consisted of nine members of the famous Payyūr family including the seniormost member, his seven brothers and his son; five Nampūtiri Brahmins of the Tiruvegappura (Aśokapura) region, Mullappaḷḷi Bhaṭṭatiri, Cennās Nampūtirippāḍ, Uddaṇḍa and Kākkaśśeri Dāmodarabhaṭṭa. It is said that Punam Nampūtiri was considered only as a 'half-poet' because of his status as a poet of the Malayalam language. The concord was headed by the seniormost member of the Payyūr family, who it is said, did not permit the well-known Nārāyaṇabhaṭṭa himself to occupy a prominent seat in the assembly and was constrained even to allow him a seat in the corner of the discussion hall.[32] Some doubt whether all these scholars did flourish at the royal court at the same time, or it is only a legend sanctified by the number 'eighteen and a half' applied to other concords like the Taḷis as also the Saṅghakkaḷi troupes.[33]

However it is certain that Uddaṇḍa did occupy an important position in the concord. Some of these scholars have been referred to by him in his works while some others have been referred to in his Muktakas. Among the 19 writers constituting the concord only a few are known to have left their imprints on the literature of Kerala.

Payyur bhattas

The famous Nampūtiri family of Payyūr is situated in Ponkunnam near Guruvāyūr in the Kunnamkuḷam Taluk of the erstwhile Cochin state.[34] It is believed that nine members of this famous family have adorned the court of Mānavikrama at the same time. As to their identity there is some uncertainty. According to some they consisted of the seniormost member, his seven brothers and his son.[35] While the senior member's name

32 KSSC I P. 468

33 KSC II P. 22

34 Dr. P. K. Narayana Pillai, 'The Payyur Bhattatiris', Jl. Trav. Uty Vol. VI No. 3

35 KSSC I P. 450

is not known, the son is called Parameśvara and he is credited with the authorship of the Jaiminīyasūtrārtha samgraha. It is this father and son who have been referred to by Uddaṇḍa in his works. It is further maintained that the term Ṛṣi generally applied to the senior member does not constitute a proper name at all and that it refers to the name of the house usually with reference to which the Nampūtiris are known. Thus Ṛṣi is the Sanskritised form of 'Iraṭi'—a house name and that it is applied to all members of the Payyūr family alike.[36]

According to another view, in the second half of the 14th century A. D. there lived Ṛṣi I to whom was born Parameśvara I, the author of the two commentaries on Vācaspatimiśra's Nyāyakaṇikā called the Juṣadhvamkaraṇi and the Svaditamkaraṇi. He is also credited with the authorship of the Sumanoramaṇi, a commentary on the Meghadūta. Parameśvara I had five children known as Ṛṣi II, Bhavadāsa, Vāsudeva, Subrahmaṇya and Śaṅkara. Ṛṣi II married Gopālikā and got the son Parameśvara II who has commented on the Vibhramaviveka and the Sphoṭasiddhi of Maṇḍanamiśra, the Tattvabindu of Vācaspatimiśra and the Nītitattvāvirbhāva of Cidānandapaṇḍita. Parameśvara II was the father of Ṛṣi III whose son is called Parameśvara III. Among these scholars Parameśvara II and his father Ṛṣi II were the members who flourished in Mānavikrama's court.[37]

Uddaṇḍa refers to the seniormost member, whom he calls Maharṣi, as residing in Porkkaḷam (Raṇakhaḷa), and remarks that he is well-versed in the two branches of the Mīmāmsā philosophy—Pūrva and Uttara. The house of the scholar has attracted the scholars of the time who came for discussions. The Maharṣi's dispositions like commenting on Śāstraic works, explaining the Purāṇic lores or entering into discussions with scholars are mentioned by our poet. It is further suggested that Uddaṇḍa would like to show his KS to the Maharṣi to ensure it a lasting reputation.[38] According to a story handed down by tradition the Maharṣi failed to sustain a definition given by him

36 Ibid; KSC-CP I P. 174
37 KSC II PP. 23—26

during the dialectical discourses with our poet, who, out of respect for the Kerala scholar requested him to try again. But the Maharṣi stood his ground and refused to give a different definition.[39] In the Mallikāmāruta also he is referred to as a great Vedic scholar who has extended considerable assistance to our poet.[40] Though there is no work preserved to posterity as written by the Maharṣi, a reference to him in a Muktaka by our poet enables one to know that he was a poet of high calibre being likened to Kāḷidāsa, besides possessing qualities like omniscience and of a bestower of gifts.[41] The high esteem shown by Uddaṇḍa to his respected friend is corroborated by the glowing tributes of a contemporary scholar Dāmodara who refers to the Maharṣi by the terms like 'firmly attached to the pursuit of Vedic lore', 'pastmaster in versification', and 'the ornament of the land of Kerala.'[42]

The son of the great Ṛṣi known as Parameśvara was also a distinguished scholar of the period as is known by the reference in the MM where he is mentioned as the 'Mīmāmsakacakravarti' —an emperor in the domain of the Mīmāmsā philosophy.[43] Uddaṇḍa also cites in his Prakaraṇa a testimonial given to him by the junior scholar of Payyūr family. Parameśvara has remarked that Uddaṇḍa astonishes everybody by his proficiency in Vedas, astuteness in Nyāya philosophy, sharp-wittedness in Śāstras, dexterity in arts, accomplishment in versification and eloquence in the six languages besides being the target of praise

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38 KS I Verses 79, 80 and 81

39 KSC II P. 41

40 त्रैविद्येशोमहर्षिर्निरुपममहिमा यद्विते जागरूकः ।

41 पय्यूराढ्य, महर्षे, कवितामार्गे च कालिदासं त्वाम् ।
दाने च कल्पवृक्षं सर्वज्ञत्वे च चन्द्रखण्डधरम् ।।

42 यस्मिन् प्रीणाति वाणी करतलविलसद्वल्लकीतोल्यभाजां
स्रोता वाताशनाधीश्वरविशदशिरःकम्पसम्भावितानाम् ।
वाचां मोचामधूलीपरिमलसुहृदां सर्वदा नैगमाध्व-
श्रद्धालुः केरलक्ष्मातलतिलकमृषिस्साहितीपारदृश्वा ।।

43 कथितमप्येतन्मीमांसकचक्रवर्तिना महर्षिपुत्रेण परमेश्वरेण ।

in good poetical compositions.[44] The testimonial aptly sums up the astonishing ability of our poet.

It is said that once Uddaṇḍa happened to visit the family, obviously tired after a long journey. There he was treated to a sumptuous meal consisting of rice-gruel and other cereals. He was so pleased with the tasty food of the Keralites that he composed a verse on the subject then and there summing up its various ingredients and extolling the many qualities of the food.[45]

Damodarabhatta

Better known to the Keralites as Kākkaśśeri, Dāmodarabhaṭṭa was a scholar of supreme ability. Though he is not mentioned by the name in the works of Uddaṇḍa, he figures in many legends which connect him with our poet. There is a well-known story relating to his birth. It is said that the Nampūtiri scholars of the time felt ashamed in seeing Uddaṇḍa claiming the prizes one after another in every session of the assembly of discussion, namely Bhaṭṭadāna (better known as Paṭṭattānam), held in the temple at Taḷi under the aegis of Mānavikrama. They persuaded Uddaṇḍa and extracted a promise from him that he will enlist himself for participating in the discussion only after an interval of twelve years—the minimum period for enlisting scholars. Learning that a lady of the Kākkaśśeri house is pregnant, certain scholars proficient in Vedic formulas performed sacred rites to enable the child in the womb to be born with extraordinary abilities of intellect and as a result was born a boy named Dāmodara. The legend indirectly hints

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44 वेदे सादरबुद्धिरुद्धततरे तर्के परं कर्कशः
शास्त्रे शातमतिः कलासु कुशलः काव्येषु भव्योदयः ।
श्लाघ्यस्सत्कवितासु षट्स्वपि पटुर्भाषासु, स त्वं क्षितौ
सर्वोद्दण्डकविप्रकाण्ड, ददसे कस्मै न विस्मेरताम् ? ।।

45 शुण्ठीकुण्ठीकृताम्भोगतगरिमभरां पैठरीं जाठराग्ने-
स्तापं निर्वापयन्तीं श्रमशमनकरीं मायुजायूभवन्तीम् ।
मोद्गैः शल्कैः परीतां परिमलबहुलां मण्डितां केरखण्डैः
नणां श्राणां सुराणां पुनरकृत सुधां यः स वेधाः सुमेधाः ।।

at the stature of Uddaṇḍa as a colossus among contemporary scholars. Dāmodara's encounters for supremacy with our poet have already been noted. Besides several Muktakas, Dāmodara is credited with the authorship of a drama called the Vasumatīmānavikrama in seven acts, in which his royal patron figures as the hero.

Cennas Namputiri

Another scholar of the period about whom we know something is Cennās Nārāyaṇan Nampūtiri, the author of the famous Tantric treatise Tantrasamuccaya. It is definitely known from the work that he was born in M. E 603/A. D. 1428. The first part of the name refers to his house which is located in Vanneri in the Ponnani taluk. He is believed to have been a great personal friend of Uddaṇḍa and that it is he who introduced our poet to his patron, as is mentioned earlier. A native of Jayantamaṅgalam he has had occasions to befriend our poet who is supposed to have had matrimonial relation with a Nair lady of the Mārakkara house located in the region. The fact that Uddaṇḍa commanded great respect from his colleague is borne out by the inclusion of the two verses composed by Uddaṇḍa in the Tantrasamuccaya.[46] The verses under reference are included in the 10th Paṭala of the work wherein it is ordained that ladies should follow the deity in the sacred procession for bath on conclusion of festival, carrying lamps. Jayantamaṅgalam the abode of his friend and that of his consort, is constituted as the destination of the messenger in his KS. It is also suggested that the spot is made holy by the presence of pious Brahmins obviously keeping in mind the Nampūtiri friend of the author.

Thus we have accounted for twelve members of the assembly consisting of the nine members of the Payyūr family, Cennās Nampūtiri, Kākkaśśeri Dāmodara and Uddaṇḍa all of whom

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46 शङ्खप्रङ्खच्चटुलपटहोत्तालतालोरुभेरी-
रङ्गच्छृङ्गोड्डमरडमरुद्दीप्रवीणाप्रवीणाः ।
ढक्काडुक्काविरलमुरलीकर्मठाश्चाभियान्तु
स्फायद्दीपास्त्वमिह महितोद्दामहेला महेलाः ॥
'कथितकथितवृक्षत्वक्करीषं सुगन्धम्'— ।

are traditionally connected together. The five Nampūtiri scholars of Tiruvegappura and Mullapaḷḷi Bhaṭṭatiri who complete the concord are shrouded in obscurity, nothing definite being known about them. There is a legend about Mullappaḷḷi Bhaṭṭatiri that he was given a punishment for spreading a scandal about his patron in the form of claiming the prize for discussion as the first one in the presence of more enlightened scholars who are made to wait by this unworthy act.[47] He is not known to have written any work.

Punam Namputiri

The famous author of Bhāṣārāmāyaṇa Campu known by the family name of Punam is said to have been a member of the assembly and that he was considered only a half-poet on account of his writing in Malayalam. Though he is not credited with any Sanskrit work as yet, it is evident from the Campu that he was equally proficient in Sanskrit also. Though Uddaṇḍa has not referred to him in his works, there are traditional stories which connect them together. According to one Muktaka attributed to Uddaṇḍa, he has expressed his disapproval of the vernacular poets in his inimitable style that 'the vernacular poets may be likened to the moon which is often of incomplete circle (also metre) and in the light of the sun, without rays or sparkle'.[48] But in respect of Punam, Uddaṇḍa was all praise. Punam, a native of Kolattunāḍ migrated from there and entered the court of Mānavikrama presenting the king with a Maṇipravāḷa verse in praise of him.[49] Nearing the end of the verse the word of exclamation 'hanta' is used in a very appropriate manner so that Uddaṇḍa who was present on the occasion was overwhelmed with joy and admiration and presented the author with his upper

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47 KSSC I P. 475; KSC II P. 64

48 भाषाकविनिवहोऽयं दोषाकरवद्विभाति भुवनतले ।
प्रायेणवृत्तहीनस्सूर्यालोके निरस्तगोप्रसरः ॥

49 तारिल्त्तन्वीकटाक्षाञ्चलमधुपकुलाराम, रामाजनानां
नीरिल्त्तार्बाण, वैराकरनिकरतमोमण्डलीचण्डभानो ।
नेरेत्तातोरु नोयां तोट्टुकुरिकलयाय्केन्नुमेषाकुळिक्कु-
न्नेरत्तिन्नप्पुरं विक्रमनृवर, षरा हन्त ! कल्पान्ततोये ॥

garment saying that the use of the word deserves it. Further, he has expressed his appreciation of Punam saying: 'let the great poets of Kerala compose poetry, whom I won't praise; but Punam with his flood of words capable of horripilating I praise again and again'.[50] According to one story while Uddaṇḍa was worshipping in the Taḷi temple,[51] he composed the first three lines of an extraordinary verse with peculiar choice of words ending with a question as to how it could be construed as a praise of the god, obviously, throwing a challenge to the Nampūtiri Brahmins occupying the platform before the sanctum sanctorum.[52] Punam, who was occupying the platform along with some others promptly completed the stanza giving the answer by suggestion couched in words which threw back a question at the face of Uddaṇḍa who had deliberately added the consonant 'ṇa' six times to words which otherwise seemed appropriate to the occasion representing a praise to the god.[53] Punam who countered with a question, suggested the answer that without the six 'ṇa' the verse represents the praise and at the same time ridiculed its author as to how he failed to find the answer. Though Punam does not refer to Uddaṇḍa or to his works in his Campu he has quoted a verse attributed to the former by tradition.[54]

Before concluding the reference to the eighteen-and-a-half-poets of the court of Mānavikrama it may be pointed out that

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50 अधिकेरलमग्र्यगिरः कवयः कवयन्तु वयन्तु न तान् प्रणुमः ।
पुलकोद्गमकारिवचः प्रसरं पुनमेव पुनः पुनरानुमहे ॥

51 According to another version it was in the temple at Trichur, the scholar being Cennas Namputiri.

52 वीणालसन्मणिखलाय नमोस्तु तस्मै
वीणाघृणाजिनवते तृणिनेतृणाय ।
अर्थोयमीश्वरनमस्कृतये कथं स्यात् ?

53 अस्योत्तरोक्तिमविदन्नपि कीदृशस्स्यात् ? ॥ [विषण्णः]

54 स्वस्मिन् वेश्मनि पूर्णविश्वविभवे पूज्यान् समाराधयन्
प्रेयस्या गुणपूर्णया गुणवता पुत्रेण मित्रेण च ।
सार्धं प्रावृषि केरलेषु निवसन् भक्त्या समाकर्णयन्
लीलां राघवकृष्णयोः क्षपयते कालं स धन्यो जनः ॥

the term 'Patineṭṭarakkavikal' had been explained in a different way. Obviously taking the position that it is impossible to have a half-poet it is suggested that the term 'Arakkavi' may be a derivative of 'Araśukavi or Rājakavi' meaning a poet of the royal court.[55] Thus the term may stand for eighteen poets of the royal court excluding Punam.

OTHER CONTEMPORARIES

Besides these poets who are supposed to have flourished under the patronage of Mānavikrama, there must have been a large number of poets who attracted the attention of Uddaṇḍa by their talents. There are various legends which attribute the friendship of Uddaṇḍa with several such poets and some of them have been mentioned by our author in his works.

SANKARAKAVI also known as Śaṅkara Vāriyar a native of Kolattunāḍ, who was the protege of king Kerala Varma of Kolam and a poet of considerable merit is referred to by Uddaṇḍa in his KS while he describes the route for his messenger. Uddaṇḍa refers to his poetical gift and extraordinary command over the choice of words saying that the region is habited by kings of poets like Śaṅkara whose gift of words is beyond praise or limit.[56] The observation is corroborated by a similar remark contained in the Candrotsava, a maṇipravāḷa work where the author refers to Śankara in glowing terms, particularly to the incessant flow of words and meanings.[57] It is to be assumed that Uddaṇḍa had a genuine respect for the Kerala author. The work which must have attracted Uddaṇḍa and extracted from him an unreserved praise for its author is undoubtedly the Śrīkṛṣṇavijaya kāvya in 12 cantos describing the story of the 10th skandha of the Bhāgavata.

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55 Vidvan V. Krishnan Namputiri, 'Punam Namputiri'.

56 कोलानेलावनसुरभिलान् याहि यत्र प्रथन्ते
वेलातीतप्रथितवचसः शङ्कराद्याः कवीन्द्राः ॥

57 श्रीशङ्करेण विदुषा कविसार्वभौमेणानन्दमन्दगतिना पुरतो गतेन ।
श्रीमन्मुकुन्दमुरलीमधुरस्वरेण पद्यैरवद्यरहितैरनुवर्ण्यमाना ॥

ANAYATTU KARUNAKARA PISAROTI, the author of a commentary on the Vṛttaratnākara styled the Kavicintāmaṇi is supposed to have been a contemporary of Uddaṇḍa and he is said to have earned the praise of Uddaṇḍa by completing a stanza composed by the latter.[58] According to another view the poet who completed the verse is one Karuṇākara Mārār who is different from the author of the Kavicintāmaṇi[59]. It is said that while Uddaṇḍa was worshipping the goddess Kātyāyanī of the temple of Mukkola referred to by him by the Sanskritised name Muktipuryālaya in his KS (I. 78) he composed the first half of a verse in praise of the deity in an inimitable style and that as the idea of the lines was complete in itself he felt a little embarrassed to complete it in the appropriate style.[60] To his surprise he heard the verse being completed by somebody standing near to him and turning back to the stranger asked him as to who was this great poet.[61] The polite reply was that he was a servant of the goddess.

NETRANARAYANA better known to the Keralites by the respectful term Āḷvāñceri Tamprākkal, a great scholar in Astrology is referred to by Uddaṇḍa in his KS. (I. 77) as living on the banks of Niḷā, purifying the region by his great qualities. Netranārāyaṇa has composed a Malayalam commentary on the Muhūrtapadavī besides causing Keḷallūr Nīlakaṇṭha Somayāji to comment on the Āryabhaṭīya. The latter had acknowledged the fact, referring to his patron by the term Netranārāyaṇa.

KUTALLUR NAMPUTIRI-S also figure in various legends connected with the scholastic pursuits of Uddaṇḍa. This renowned family of Nampūtiri Brahmins have produced scholars for several generations, grammatical studies being their speciality. It is said that once while Uddaṇḍa was visiting the family, the senior Nampūtiri scholar of the house asked him whether he has studied the Padamañjarī, a commentary on the Kāśikā. Uddaṇḍa in reply asked the Nampūtiri to have it written down by some scribe and himself began to recite the

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58 KSC II P. 53; 71

59 KSC : CP I P. 194

60 सम्भरितभूरिकृपमम्ब, शुभमङ्गं शुम्भतु चिरन्तनमिदं तव मदन्तः ।

61 जम्भरिपुकुम्भिवरकुम्भयुगडम्भस्तम्भिकुचकुम्भपरिरम्भपरशम्भु ॥

whole text forthwith and won the challenge whereby extracting an apology from the Kerala scholar.[62]

On another occasion Uddaṇḍa was asked whether he would be willing to stay with the family teaching the youngsters. He declined the offer with a characteristic remark : ‘how could he find pleasure in teaching literature while he is amusing himself proudly possessing a command of words spreading over the different fields of knowledge like Nyāya, Vyākaraṇa, Mīmāmsā etc; and capable of smashing the head of an opposing scholar in deliberations’.[63] It is agreed by one and all that these words were not boastful; in fact he had exhibited such talents on many occasions.

An oft quoted verse composed by Uddaṇḍa describing the life of the affluent Nampūtiri Brahmins is said to have been written by him while he was visiting the Kūṭallūr family. He praises the Keralites passing the rainy season in their houses having all amenities, in company with a virtuous wife, children and friends, extending hospitality to the worthy ones and listening to the stories of Rāghava and Kṛṣṇa-obviously referring to the Rāmāyaṇa and the Bhāgavata-with devotion.[64] As already pointed out the verse is seen quoted by Punam in his Rāmāyaṇa Campu.

UDAYA the author of the Mayūrasandeśa[65] and the Kaumudī, a commentary on the Locana of Abhinavagupta has referred to Uddaṇḍa in respectful terms. Udaya, while referring to the region Jayantamaṅgalam in his poem mentions the possibility of his messenger meeting with Uddaṇḍa. The poet

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62 KSC II P. 41

63 वाचा वाक्यपदप्रमाणपदवीसञ्चारसम्पूतया
सन्नद्धप्रतिमल्लगल्लमकुटीकुट्टाकधाटीजुषा ।
साटोपं विहरन् कथं नु रमते साहित्यमुद्रारसे
प्रौढस्त्रोरसिकाय बालवनितासङ्गः कथं रोचते ।।

64 loc. cit. ‘स्वस्मिन् वेश्मनि––’

65 Dr. K. Sankara Menon (Introduction to Kotiviraha) and Rajarajavarma Raja KSSC I P. 525) refer to the work by the name Grdhrasandesa.

tells his messenger that he is to hear, in case Uddaṇḍa a native of Tuṇḍīra region, the king of poets and the moon emerging from the milky ocean of poetry, is present there, a wonderful flow of words ashaming the splashing waves of the divine Ganges and surpassing the fragrance of the half-blown jasmine flowers.[66]

According to some, VASUDEVA-a Nampūtiri Brahmin of Mukkola who wrote a commentary styled Mārgadarśinī on the Viddhasālabhañjikā of Rājaśekhara received the title of 'Sāhitya-malla' from Uddaṇḍa.[67] The colophon found at the end of each act of the work contains the title.

The tradition[68] that BALAKAVI the author of the Ratnaketūdaya was a contemporary and rival of Uddaṇḍa is doubtful and baseless, as also his presence at the court of king Mānavikrama.[69]

Thus it may be seen that Uddaṇḍa had created an indelible impression on contemporary scholars and the general public, and that he had enjoyed the patronage of a worthy patron of literature which he failed to get from the several countries where he tried his luck. The fact that he was impressed by the contemporary writers of Kerala and that he had considered them superior to outsiders in hospitality as well as humanity, is evident from the prologue of his drama where he says: 'Now that the moon of discernment possessed by the intelligentsia has been swallowed by the Rāhu of the Kali age, the other assemblies

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66 Ed. Dr. C. Kunhan Raja, Poona Oriental Book Agency, 1944; P. 40

उद्दण्डारव्यस्सुरभिकवितासागरेन्दुः कवीन्द्र-
स्तुण्डीरक्ष्मावलयतिलकस्तत्र चेत् सन्निधत्ते ।
श्राव्यामुष्य त्रिदशतटिनीवेगवैलक्ष्यदोग्ध्री
वाग्धाटी सा विजितदरसम्फुल्लमल्लीमधूली ॥

67 E. V. Raman Namputiri, Introduction to Tantrasamuccaya, P. III, P. 113 (T.M.S. No. 68)

68 S. K. Ramanatha Sastri, Introduction to Sphotasiddhi, University of Madras.

69 CKSL, P. 68

excelling only in showing ill will... it is a matter of gratification[70] for him to present his drama before the august assembly of Kerala scholars.'

UDDANDA'S WORKS

Though several works have been attributed to Uddaṇḍa it is established beyond doubt that he has composed the Mallikāmāruta, the Kokilasandeśa and a few Muktaka-s. His authorship regarding the Naṭāṅkuśa and the Svāticāṭu also known as the Svātīmuktaka, is doubtful.

Of these latter works, the **Natankusa** is a vehement criticism on Kūṭiyāṭṭam performances in which Sanskrit dramas are invariably adapted to suit the occasion. The Cākyār-s or the professional actors of the temple theatre of Kerala have freely introduced several innovations like making the Vidūṣaka to recite parodies-which are called Pratiślokas-to every verse spoken by the hero and sometimes he is made to speak several languages according to the nature of the characters in the play. Such a mode of enactment not sanctioned by Bharata in his Nāṭyaśāstra, has become the target of sharp criticism from the anonymous author. In all probability the author of the work must have been a Nampūtiri scholar who resented the unlimited freedom enjoyed by the Kerala actors in presenting popular Sanskrit dramas.

The Svatimuktaka is a eulogy on a queen belonging to the Kottayam royal family. The work has been published for the first time by Ulloor S. Prameswara Iyer.[71] According to the editor the authorship of the work is to be attributed to Uddaṇḍa who has explained that the term 'Svātīnāma kṣitipatisutā' occurring in the KS (I.47) means a princess born to a king born in the star Svātī.[72] Further the tradition that Kottayam kings

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70 अद्य खलु प्रायेण सर्वतः कलिकालविधुन्तुदकबलितविवेकचन्द्रमस्सु सुमनस्सु, पौरोभाग्यपौरुषेषु परिषदन्तरेषु..... भगवतः श्रीस्थलीश्वरस्य... सभायां प्रयुज्य सफलयितुमभिलषामहे ।

71 Sahitya Parishat Traimasikam, Vol. VII, No. 3

72 KSSC II PP. 744-46; S. Venkatasubramania Iyer, Svatimuktaka and its authorship, Jl. MSS. Library, Vol. XVI No. 1:

usually marry Nair ladies suggests that the Svātī referred to by Uddaṇḍa must also be a Nair lady. It is argued that the term 'Puraḷīśavamśa' in the Muktaka verse suggests that the heroine was a queen of the royal family and obviously a Kṣatriya lady. Thus both the girls belong to different castes. The fact that Uddaṇḍa simply refers to her beauty while the author of the Muktaka brings out her versatility in various arts is adduced as additional evidence to prove that the heroine of Uddaṇḍa and of the author of the Muktaka are different. Further, the terms like 'svātīm mama preyasīm', 'kānte svāti' etc., suggest that the husband of the princess might be the author, who according to the custom prevalent in the family must be a Nampūtiri Brahmin. On the whole it is safe to assume that the author of the Muktaka is some one else than Uddaṇḍa.

The Mallikamaruta.

This Prakaraṇa in ten acts written on the model of the Mālatīmādhava of Bhavabhūti may be considered as the touch-stone that brings out the myriadfold ability of Uddaṇḍa in versification, erudite conception and flight of imagination.[73] From the prologue of the play it is known that he was requested by his patron to compose the work, thereby showing an act of favour. It is also known that the play was put on the stage for the first time before the august audience assembled in the discussion hall before the temple of Taḷi referred to as 'Śrīsthalīśvarasya sannidhānam'. The fact that the author had a high esteem for his work is revealed by his reference to it as the 'prakaraṇatilaka'. The work contains some personal details about the author like his coming over to Kerala having visited almost all prominent royal courts in the South in search of a worthy patron, and his great satisfaction in coming to Calicut as if by a divine providence after suffering various tribulations and vagaries.[74]

The story of the play may be summarised as follows:- Māruta was born as the son of Mañjuḷā the daughter of

73 Published by Jivananda Vidyasagara, Calcutta, 1878 wrongly attributing it to Dandin.

74 वस्तुनि चिराभिलषिते कथमपि दैवात् प्रसक्तसङ्घटने ।
प्राक् प्राप्तान्यपि बहुशो दुःखानि परं सुखानि जायन्ते ।।

Maṇidhara-a minister of the Nāga king and of a Malaya youth who was the minister of Kāmadeva. He was brought up in the mountain regions of the Malaya in the south by Sage Agastya and his wife Lopāmudrā. In due course he fell in love with Mallikā the daughter of Viśvāvasu the minister of the Vidyādhara king and they were united in wedlock. Before long a serious calamity fell on them. A picture board held by Māruta slipped away from his hands and to his horror it fell on the head of a sage called Sulabhamanyu. The angry sage pronounced a curse on the couple as a result of which both had to lose their divinity and to take birth as human beings. Thus Māruta was born as the son of Brahmadatta the minister of the Kuntala king while Mallikā became the daughter of one Viśvāvasu of Kusumapura. At last they were united again by a female ascetic called Mandākinī.

The indebtedness of Uddaṇḍa to the Mālatīmādhava is evident as the story more or less follows that of Bhavabhūti. There are instances in the play where the author has imitated his worthy predecessor in the formation of the plot, in characterisation and in the description. Even the names of some of the characters and places are identical at times, Mandākinī being an instance. Still no one could dismiss the work as a worthless imitation of a well-known play. The author has shown a wonderful sleight of the hand in handling his theme. Śṛṅgāra the main sentiment, is delineated in all its wonderful charm and varieties, in union as well as in separation. The term 'Sambandha' applied to the matrimonial alliance of the hero and the heroine in the sixth act of the play betrays the familiarity of the author with the social custom of his adopted land. It must be admitted that in spite of its great charm the stage effect of the play is rather doubtful.

The Kokilasandesa:

The beautiful lyric in 162 verses is one of the best Sandeśa kāvya-s produced in Kerala. The author assumes the role of the hero and sends a message to his consort living in the Mārakkara house of Cennamaṅgalam. The messenger, who is a Kokila, is asked to go to Kerala from Toṇḍamaṇḍalam in the Madras State which is the native place of the poet. The work affords an

occasion to the author to describe various places of interest like shrines and rivers and to refer to various celebrities of the time with whom he had been in good relations. A detailed account of the theme is attempted in the forthcoming pages.

Muktakas :

A number of Muktakas are attributed to Uddaṇḍa, most of which were obviously composed after his coming over to Kerala. It is to be noted that many of these are improptu verses composed on the spur of the moment. The salient features of these are : the exhibition of his astonishing skill in improvisation, the knowledge of the nature, the close first hand contact with the social life of Kerala, the scorn for poetasters, the respect for real scholarship and an undercurrent of essential humility despite the apparent arrogance.

Some of these Muktakas have already been noticed. Tradition has handed down some more which may be noticed here.

His challenge to the poetasters of the land announcing his arrival on the literary scene is famous. He compares himself to a lion roaming in the forest of philosophy likening the poetasters to elephants, thereby suggesting his superiority.[75] In another verse he ridicules them since they boast of themselves by composing a few lines, comparing them to bad weavers who could make only rags. He admits that his tongue is ashamed even to retort to them despite its command over words rushing forth like the tumultuous waves of the heavenly Ganges.[76]

Once Uddaṇḍa happened to visit the temple at Ūrakam dedicated to goddess Pārvatī popularly known as Valayādhīśvarī at about noon time while he was on a journey. Being fatigued

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75 पलायध्वं पलायध्वं रेरे दुष्कविकुञ्जराः ।
वेदान्तवनसञ्चारी ह्यायात्युद्दण्डकेसरी ।।

76 एकद्वयक्षरकष्टिपिष्टिघटनासंजातगर्वोद्धताः
कन्थामात्रकुविन्दकाः कवयितुं सज्जन्ति लज्जामुचः ।
स्वर्गानर्गलनिर्गलत्सुरसरित्पाथः प्रपातप्रथा
प्रत्याख्यानपटीयसापि वचसा जिह्रेति जिह्वा मम ।।

by hunger and thirst he was expecting to get some food which the temple usually provides for wayfarers, especially Brahmins. To his disappointment, he could not have it since the feeding time was already over. Reflecting on the situation he composed a verse on the goddess to mean: 'Your husband holds a skull (as a vagabond holding a potsherd), your father is hard-hearted (who is none other than the the rocky Himavān) and the name of your mother is Mena (split as me na meaning 'I have nothing'); oh goddess you are Valayālayasthā (dwelling in an empty house), then how can one expect munificence from you !'[77]

On another occasion while he was visiting the temple at Taḷi he found the door of the inner shrine closed for ritualistic purposes. He noticed a temple servant sounding a double-drum called 'Iṭakka' producing a peculiar rhythmic sound which stirred up his poetic impulse and he composed a verse in praise of his patron with the same rhythmic pattern.[78] The verse is a demonstration of his great skill in improvisation and perhaps unique in the whole range of Sanskrit literature.

The Oṇam festival of Kerala, falling in the months of August-September, an occasion of merriment to the Keralites, has attracted him and he has composed a verse on it. In the verse he refers to the merriment of the boys striking the festival bows, the enjoyment of the married couples and the haste of husbands in purchasing various clothes for their consorts.[79] As

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77 कान्तः कपाली कठिनः पिता ते 'मेने'ति मातुस्तव नामधेयम् ।
कथं नु भद्रे वलयालयस्थे वदान्यता मादृशि बोभवीतु ।।

78 नृत्यद्धूर्जटिकरगतडमरुकडुमुडुमुपटुरवपरिपन्थिन्यः
कल्पक्ष्मारुहविकसितकुसुमजमधुरसमधुरिमसहचारिण्यः ।
मन्थक्ष्माधरविमथितजलनिधिघुमुघुमुघनरवमदमन्थिन्यः
शैलाब्धीश्वरनृपवर, विदधतु बुधसुखमयि तव वचसां श्रेण्यः ।।

79 चोकूयन्ते पृथुकततयश्चापताडिन्य उच्चैः
सर्वा नार्यः पतिभिरनिशं लम्भयन्त्यर्थकामान् ।
बम्भ्रम्यन्ते सकलपुरुषैर्वल्लभाभ्यः प्रदातुं
चित्रं वस्त्रं, श्रवणकुतुकं वर्तते केरलेषु ।।

already pointed out he has also composed a verse on the gruel made of rice–a popular cereal of the Keralites. Yet another verse on the subject is attributed to him where he has compared the various qualities of rice-gruel to those of a beautiful maiden.[80]

Another verse attributed to the poet is a burst of vehement condemnation of the brother-in-law of his patron, in which it is said that the oppressive measures resorted to by the former stem from his position as the relative of the ruler of the land and not from the might of his arms.[81] Yet another verse written by him is in praise of the various qualities of an young areca-nut widely used in Kerala by both men and women for chewing with betel leaves.[82] It is likely that the author used to chew betel leaves—a habit probably acquired after he came to this region.

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80 अङ्गजतापनियन्त्री सुरुचिरलावण्यसम्पदा सुखदा ।
अधरीकृतोपदंशा श्राणा शोणाधरीव रमणीया ।।

81 चतुरं तुरगं परिवर्तयसे; पथि पौरजनान् परिमर्दयसे ।
न हि ते भुजभाग्यभवो विभवो, भगिनीभगभाग्यभवो विभवः ।।

82 तृष्णाकृन्ति बृहम्ति चामृतरसस्रुन्ति श्रमोत्कृन्ति च
स्फायत् स्फिञ्जि तमालपत्रमसृणत्वञ्जि प्रभायुञ्ज्यपि ।
ईषद्दन्तनिपीडनप्रविगलद्बह्वम्बुपूगीफला-
न्यन्यः कोनु लभेत् प्रयागपतन प्रोद्भिद्यदस्थ्नो नरात् ।।

KOKILASANDESA — a resume

I

The lover falls asleep after enjoying conjugal bliss with his consort in his lofty apartment. Suddenly he wakes up and finds that he is separated from her and is left on the banks of Kampā in Kāñcī, the abode of Pārvatī. A voice is heard that he was separated by the celestial nymphs of the city of Varuṇa, the lord of waters, who came over there to worship the deity and that the command of the attendant compelled them to leave him there and that a sojourn of five months on the holy spot would ensure a lasting reunion with his beloved. Heeding to the anonymous advice he decides to live there and after two or three months rendered longer by the agony of separation, he meets with a Kokila enjoying the tender twigs of a mango tree made attractive by the advent of the vernal season. Approaching the bird cooing sweet notes reminding him of his beloved he addresses it offering his tears.

"Welcome my friend! I feel relieved by your presence since you know the pangs of lovers in separation. Don't get worried till my tongue shakes away its rigidity and entrusts you with a message. Take it to my beloved and console her; a message from the lover brought by a friend is a life-saver to women in separation."

Then the lover describes the destination and route in detail. The bird has to go to Jayantamaṅgalam on the banks of Cūrṇī in Kerala made affluent by the cool nectar-sweet glances of the Goddess of riches, where he will meet with the lady—the most charming one among her class—suffering the agony of separation. The celestial nymphs returning to Varuṇapura in the west in their heavenly cars will accompany the messenger almost to the destination enjoying his sweet melodies. The breeze coming forth from the gardens on the banks of Kampā carrying sweet fragrance will be agreeable to him. Before his departure he is to worship at the holy temple of Viṣṇu, the lord of Kāñcī on the hillock of Karigiri where the doves resting on the thatch resemble the smoke from the sacrificial fire lit by Brahman in the distant past. He is to worship the Kāmapīṭha

of Kāñcī, the greatest among the eighteen pīṭhas, on the banks of the Kampā where the supreme deity is present herself, at whose blessing the wealth of poetry is enriched in the Tuṇḍīra region. Moving to the right he will find the sacred mango tree known as Ekāmra on whose beautiful shade Lord Śiva with the crescent moon, Valayāṅka, stays forgetful of his worthy Kailāsa. When he flies up the bewitching beauty of Kāñcī as seen from the sky is likely to hold up his journey; hence he is to be careful.

Going to the west on his swift wings he will see the river Kṣīrasindhu (Pālār) fringed by betels and areca trees on the banks and over which the black bees intoxicated by the honey of the lotuses hover about. His flight over the river will produce a blue line on it lending the semblance of the blue Yamunā to the Kṣīrasindhu. Charming Dramiḍa ladies bearing the beads of water bubbles on their breasts and wearing ornaments appear on its banks and the lover foresees delay on the part of the messenger for a while. To the right of the river he will see the village settlements with ponds made holy by the baths of Brahmins, trees darkened by the sacrificial smoke and houses reverberating with the chants of Vedic hymns. Such scholarship in Vedas, such mastery over all the ancient scientific lore and such an undiminished flair for pure poetry are in short, the characteristics of the residents of the locality and the parrots on the nearby trees will testify them.

Passing over the region, satiating the glances of the Coḷa maidens who behold him with raised necks he is to enter Vilvakṣetra, the abode of Śiva, which will welcome him by the flags fluttering in the breeze of the Nīvā river. He is not to be afraid of the god who had burnt Cupid; there is a spring of mercy on the left lap of the god, black in colour, sweet in words and tremulous in glances milking the desires. The gardens of the region will accord him a royal welcome; he is the companion of the Vasanta the vernal season. The courtesans coming out of the arbours bathed in sweat at the end of the conjugal sports will be grateful to him for the breeze provided by the soft wings.

Crossing the Coḷa country he is to see the forest regions darkened by the eyes of the flashing deer and woods proclaiming the conjugal sports of the hill tribes with creeper-beds and broken berry-seed ornaments. There he will be attracted by the golden mango sprouts and dancing peacocks, who take him for the raincloud coupled with lightning.

At a distance he will see the river Kāverī springing forth from the Sahya mount, where the swans come down on its waves bearing semblance to an elephant in rut and on whose middle he is to see Raṅganātha as an emerald to the necklace of the mother Earth. On its banks lining with hamlets filled by the fragrance of garden trees he will find the Hosala region, where he will observe the temple of Murāri known as Lakṣmīnārāyaṇa-puram, the courtesans of which are apt to ensnare even Cupid with their smiles.

Then he is to climb the Sahya mountain, renowned for the tinkling sound of celestial's ornaments, and in whose slopes the leader of the Bhārgavas presents himself relenting from the slaughter of the Kṣatriya clan having gifted the entire land to Brahmins. Having worshipped Lord Viṣṇu at the Tirunelli temple he is to come down to see the arecanut fringed land of Kerala-the creation of the mighty arms of Paraśurāma. If he has enough merit he would visit the temple of Śiva (at Ceruman-nam) who stormed the sacrifice of Dakṣa, alongside of which goddess Bhadrakāḷī also is to be seen riding a lion and holding a sharp trident piercing the demon Dāruka. He is to fly over the regions for a while, bathing in the tiny shreds of water splashed by the nearby falls, cooing his sweet melodies to convince the temple servants that he is not a crow.

After worshipping Lord Śiva he is to proceed to the capital of the Puraḷi kings crowded with sky scrapers which compel stars to raise their course, being drawn by the glances of the Kerala maidens on his way. It is in this royal line that the famous king Hariścandra was born ; it is they who popula-rised the Mīmāmsā philosophy of the Kumāriḷa school in this land; to the destruction of whose enemy in battle Goddess Caṇḍikā presents herself ; the praise of whom makes the tongue

purified. The garden surrounding the locality is likely to quench his fatigue. In case the Svātī princess comes there to worship the god to the accompaniment of the tinkling of the girdles holding the hands of her maids, she is sure to learn a lesson from him in sweet sounds If he could sprinkle the honey drops of the flowers on her with his beak when she comes there, a little bent with the weight of the heavy breasts, sprouts of sweat lining her face and fatigued by the heavy hips, he will receive her grateful glances enchanted by the dancing eyebrows.

Though the destination is further to the south in his errand he may go still to the west, for if one fails to visit the Sampad-grāma sanctified by the presence of Śiva, one's life is rendered worthless. Entering the lofty temple of Śiva which discards the glory of the silver mount Kailāsa, he is to enjoy the fanning of the Brahmins resting on its corridors after having their routine salutations. For a while he may worship the god offering praise and remain there till the evening when he will see the dances of the god glorified by the glances of his consort. The charming maidens attending the evening procession holding golden bowls close to their breast will find him reflected in them giving the semblance of the rising moon with the dark shadow. When the darkness sets in as though the blueness of the neck of the god has spread out, he may find accommodation in some tree top for the night. The cool breeze coming forth from the Western Ocean with the fragrance of the waterlilies will soothe him to sleep. When the rising sun spreads his purple rays he is to resume the journey. The sight of the Cakravāka maiden afflicted with love will remind him of his duty and hasten him. Having worshipped Lord Kṛṣṇa in the nearby Śambara temple he is to leave for the region of Kola fragrant with cardamom plantations, where the great poets like Śaṅkara whose glory is beyond words reside.

Going again through the shores of the ocean, the birth place of winds, seeing the boats approaching in flocks as though the mountains are coming up with wings, he is to move along being looked upon by the fair ones with respect. The famous city of Kukkuṭakroḍa with its sky-scrapers and protected by the brave Kṣatriya-s of the royal line will please his eyes ;

where in every house there is the white-washed balcony on which the couples revel The ocean, the father of the goddess of riches, seeing that his daughter has settled down in the city, is embracing the place presenting it with shipfuls of jewels.

Passing over the balconies and crossing villages he is to reach the Veṭṭattunāḍ the enlightened region which has driven away the Kali effects by the practice of the Vedic lore, where he will visit Śvetāraṇya the abode of Mṛtyuñjaya—a visit which ensures the luck of avoiding the grim eyebrows of the god of death. He must worship the feet of the lord reddened by the kick dealt to the chest of the god of death and as a result caressed by the hands of Pārvatī—the feet which pressed the mountain down to render the king of Rākṣasa-s wailing helplessly with his series of mouths, his hands having been crushed under it.

Nearby flows the Niḷā resembling the Ganges fallen down from the matted locks of the god during his evening dances, on the banks of which there is the temple of Nāvā consecrated to Lord Viṣṇu along with Lakṣmī. When the Kerala damsels crowd along with their lovers to witness the Mahāmāgha festival, having enjoyed the fragrance of the heroine who come along, the black bees even now refuse to kiss the lotus. The river with its beds almost dry, the lotus surrounded by the moss, the swans flirting on the sandbanks and made slender by the scorching rays of the sun, is likely to resemble the heroine with curly locks falling on her face and girdle slipping down from her loins.

In case the god Śāstā of Śambarakroḍa goes on a hunt riding a swift horse through the banks, the Kokila may remove his beads of sweat with the flapping of wings producing breeze; even the slightest help rendered in time will count with the great. It is renowned that the Brahmins of Kerala are the greatest in the world, especially those who live between the rivers Vallī and Kauṇī and even there those who live where the Niḷā flows, are wonderful. Even the preceptor of gods could not praise them adequately; let alone the words of the hero.

Passing her and leaving behind the sweet mango groves the messenger is to reach the holy regions of Netranārāyaṇa,

There he must worship the feet of goddess Kātyāyanī of Muktipuryālaya which crushed the demon Mahiṣa; the feet once tenderly placed on the slab of stone by her husband during the marriage ceremony.

A little to the east of Raṇakhaḷa he will see the sacred residence of the Maharṣi, the patron-saint of the two Mīmāmsā-s, Pūrva and Uttara, where the scholars coming for discussions invariably meet with parrots in the discussion hall in all eagerness. Be it the exposition of the Śāstras or the Purāṇic lore or the reception of visitors or the conversation with scholars, the sweet melodies of Kokila resting on a nearby arbour will attract him and he will be only happy to hear him. If he happens to see the messenger entrusted with a task by the hero, as though a poetical work abounding in rhythm, meanings and sounds, then the journey ahead is faultless. The Kokila is to start from his side and is to be greeted by the breeze carrying the fragrant foam from the mouth of the divine bull of Śiva and scented with the touch of the wavy locks of Pārvatī sporting on the lap of her husband consecrated at Vṛṣapurī (Trichur). There the god has assumed a twin body to see the back and front parts of his consort simultaneously; he was confused at seeing the front part bent with the heavy breasts and the back without the hips or wavy locks. The skulls of Brahman, adorning his head enlivened by the touch of the nectar oozing from the crescent moon melted by the burning eye of the forehead being fanned by the breathing of his ornamental snakes, remove the doubts of Brahmins chanting Vedic hymns in the Maṇḍapa before the temple. Close to that there is the shrine of Pārvatī, the court-yard of which is attended by the lords of the quarters who have enriched themselves by the glances of Aṇimā the divine power guarding the door. Verily she is the mother of the Universe.

Flying up and reaching the sky darkened by the tails of peacock adorning the head of Viṣṇu of Samgamagrāma, feeling himself at home among the foliage, for a moment the people of the locality will fail to distinguish him. He is to reach the temple of Kāḷī attended by gods for worship where the attendants of the deity pull the buffalo of Yama by the rope and horns in an attempt to sacrifice it before the deity and Vijaya the maid interferes with a smile.

Before him he will see the city of Añjanakhaḷa the abode of Śiva where the flags fluttering on the towers fan the horses of the sun and the breeze from the Cūrṇī wipe the fatigue away from the faces of the tired city damsels. He must see the river itself, the red lotuses of which looking like the blue ones tinged by the musk washed away from the neck of the city girls of Mahodayapuram and distinguished only in the morning sun when they bloom forth. Pure, crystal clear, fish-eyed, with Cakravāka breasts, with lotus face, wavy brows and mossy locks she is sweet to all who approach her with favour, but to others she is different; a characteristic of all that is deep. When he hovers above the river the bees seeing his reflection on waves resembling the bunches of blue lotuses, hum forth with sweet notes. Reaching the southern banks he will see the place called Jayantamaṅgalam in all prosperity that discard the glory of the city of gods. With gardens, arbours, lakes flocked by bees that are shaken away from lotuses by the swans, and with jewel-studded city gates the place is easy to traverse without any further direction.

II

The second part begins with a description of the glory of the city. Lord Viṣṇu has preferred this city to the ocean because it has produced Lakṣmī (prosperity) jewels and the rising moon. The resemblance of the face to the rising moon pointed out by the lovers tempt the city maidens to cast their jealous eyes capable of instructing the blue lotuses at the moon and tarnish it with black mark. The pathways studded with emerald reflecting the image of Kokila shed a darkness prevailing over the rays of the sun and give the courtesans a chance to court their lovers even in day time. The wound received by the moon from the tip of the flagstaff in his attempt at stealing the beauty of the city maidens leave a dark patch on him and the ignorant world confuse it for hare, deer and the like. The horses of the sun mistake the emerald rays rising forth from the moon-stone balconies for the moss thrown out by the waves of the heavenly Ganges and try to chew at it. The rain clouds entangled on the branches of the big trees like the flocks of black bees produce fragrant rain and fill the nearby lakes.

The maids point out the reflection of the heroine on the crystal walls and confront her whether that is the one her lover has been alleged to have indulged with on that room and thus ashame her. Cupid throws away the staff of sugarcane the brows serving the purpose of the bow; lotus in cast down taking glances for the arrows; the string of bees is rejected in favour of the lining hairs of the belly of women. The paramour seeing the partner with her locks fallen around, breasts shaking, knot of the loin clothes loose in the effort of swimming the ocean of love encourages them to resume the sports even when they are fatigued. The rain clouds hanging around the lofty balconies will go unnoticed if they desist from thundering and the lightning looks like the golden girdle slipping down from the hips of the damsels in their renewed attempt at love sports.

To the right of the shrine of Viṣṇu is the house of the heroine surrounded by jewel-walls in the centre of which there is the golden tower where Lakṣmī (prosperity) dances as in Lotus. The noble house is referred to poets as Mārakkara taking the initial letters of the qualities Mahābhāgya (great prosperity), Ratipatibhujāḍambara—(the renown for the might of Cupid), Kalyāṇaugha—(the assemblage of fortune), and Rasikānantatā—(the unlimited elegance), which characterize it. The pleasure tank full of crystal clear water with the flight of ruby steps producing the likeness of lotuses as the sunrays fall on them, is resorted to by the heroine for her bath, when the swans wait for her to learn the art of her gait. On its banks there is the mango tree flocked by Kokilas longing for the twigs and near to that stands the spring creeper Mādhavī both of which were united in wedlock by the heroine. Not far from it, is the Campaka with the golden trench and watered by dew drops, producing flowers of the same hue as that of the limbs of the heroine, having longed for her smile. The garden of sandal trees free from snakes owing to the presence of the dancing peacock contains the arbour with a jewel spot where the creeper of their love grew up. Close to that there is the Kuravaka surrounded by the humming black bees and producing buds of horripilation at the touch of the hands of the heroine. If she is not to be seen on those spots resting on a bed of flowers and

placing her shoulders on her maids, there is the emerald mansion where she is to be seen like a streak of lightning against the dark rain clouds. She is the collyrium of nectar, the essence of creation, the first digit of the elegant moon, the torch of the mighty Cupid and the crescent moon from the sea of love; in short the hero's second life. Seeing her among the flood of beauty and amidst her maids how can he fail to recognise? Does the moon shedding light all over the world is announced to any body because of his stance among the stars at night? She is the creation of Cupid collecting together the various materials like the spotless and fragrant moon, a pair of golden hillocks, a piece of sky pinned down by a series of black bees, a beautiful disc, a pair of soft elephant trunk and a set of two dancing lotus. The careless glances from her shame the deer, the tremulous brows take away the pride of waves, the hands do not tolerate the supremacy of the tender sprouts of the Kalpavṛkṣa and her voice acquires juvenile friendship with his pañcama note. That brilliance drives the gold; when compared to her the moon is nowhere; that sweetness of her lips lends bitterness to honey; the tender limbs reduce the jasmine to a hard metal and the thighs drive away the pride of the golden plantains.

The hero admits that his words dwell on the beauty of her limbs, for they can only reflect the workings of his mind. Now that he is far off from her side she might have become thinner anxiously passing the day long as a peacock tortured by the summer. The ear in which he used to place a red lotus out of love is now adorned by her tender lotus-hand placed in support of the pale face. The eyes that quiver when she looks at the hero who is separated from her by the fate, will be full of tears and will represent the miserable plight of the lotus drenched with dew drops. The lips which the hero had kissed at the finale of the conjugal sports with pleasure, dexteriiy, tenderness, love and eagerness, now bereft of the touch of smile of nectar will have become languid by the hot breath. A pair of hillocks for the Cupid to sport on, a couple of Cakravāka of the river of brilliance, the breasts must have become pale.

The hero fears that the separation will make her reject the star-like garlands and wear another made of tears. Despite the

rejection of ornaments she wears the girdle which the hero had made stringing together the big pearls and Cupid takes the loins for his capital fortified by it. The pair of thighs which are verily the post to tie the elephant of his mind, is now tired under the weight of the heavy hips, the caressing of which had always resulted in countless pleasures and occasional hurdles. The tender lotus feet are tortured by going to and fro to the door in the expectation of the hero's return—the feet from which he used to get much desired kicks at the time of his prostration after deliberately calling her by a wrong name. Even if the fire of separation makes her emaciated, it surely increases her charm as the fire melting and reducing the quantity of gold lends a new brilliance to it. Surely she wears dust on her locks, tears on her eyelids, cheek in her hand, garland of lotus-stalks on her breasts and soiled clothes on her loins. It is indeed of no use to wail over and pass precious time.

Resting on a mango tree and eating the sprouts at will the Kokila is to behold her who will be politely asking the Malaya breeze about the tidings of the hero or requesting him to convey her news to the cruel one; or consoling her friends, with a smile despite her agony, who ask her whether the sandal paste mixed with dew drops subsides the heat and the gentle breeze of the fan is agreeable; or commanding her maids to close the windows to ward off the Malaya breeze and to frighten the Cupid by uttering the names of Śiva and to let the partridge to graze the moon beams; Or entering the studio learning on the arms of the maids, where, seeing the picture of the hero kneeling by her feet, approaching it with open arms to embrace it saying "enough of it, my beloved, please stand up; I am not angry" when the maids prevent her; Or imagining herself to be the hero standing before her with folded hands uttering the words 'O angry one! don't be angry to your maids; the unexpected separation is caused by the fate' and trying to console her; Or seeing the reflection of her face with locks loosely fallen on her cheek, on the crystal wall of the apartment as to who has brought in the moon surrounded by the clouds; Or causing the lotus-eyes of the maids to fold up at the sight of her imaginary embrace of the hero lapsing somehow into sleep after a long time wherein the few bangles remaining on her hand is broken

to pieces dashing against the breasts ; Or holding hopes for life listening to the sound of crow on the right side tree suggesting the arrival of a friend and feeling the quiver of the left eye and relaxation of the heart at the sound of the sweet melodies of the Kokila-s ; Or ashamed and astonished that she lives without the one who is so dear and equal to life and consoling herself that the hope of reunion is the reason behind it ; for these are some of the fancies of ladies in separation.

The left hand which slips away from holding the hero's neck in sleep after the conjugal sports, though separated from the hero by the cruel fate will surely throb when the messenger reaches her side. His face announcing the message will not be seen at night and in day time till noon she is busy with her religious observances. When the rays of the sun is not too hot to bear, he is to convey the message to the heroine suffering intolerable agony resting himself on the jewel thatch of the house top.

"Has he come to convey any happy message leaving away the tender sprouts of the mango tree ?" Thinking on these lines and washing the eyes with water provided by her maids, she will look at him when he must begin to announce the message. "O virtuous lady! Your auspicious thread remains strong. I am a messenger coming from the side of your husband and born in the species of the sweet sounded Kokila-s who are the sixth arrow of Cupid aimed at wayfarers. Your husband remains in the Coḷas in good health and asks the well being of you". Before he could finish this he will be greeted by her glances and interrupted saying "tell me more and more". He is to continue that he is conveying the message of the lover who used to complain during transient periods of huff—a message of agreeable composition to the ears.

"O beautiful one! I undergo an indescribable state of pity along with my external sense-organs which could not attain you, but the mind is fortunate in that it is immersed in you without other avocations; strange is the fortune of the one among its own genre. Hit by the breeze coming forth shaking the water-lilies and dancing black bees I roll in the lake of agony every night, the world around being quiet at sleep the wailing

Cakravāka-s keep company with me when I sigh in sorrow. Delusion has set in; courage merges with frigidity; madness reveals itself and the mind goes astray —all this is known only to Cupid who roams about me without food or sleep sending forth arrows. Beautiful creepers of the vernal season flocked by the black bees and dancing at the kiss of the southern breeze remind me of your hands around shaking and producing inarticulate arrows. Beautiful creepers of the vernal season flocked by the black bees and dancing at the kiss of the southern breeze remind me of your hands around shaking and producing inarticulate sounds when I kissed you during the period of our enjoyment. Somehow I am tolerating the gentle breeze carrying the smell of Bakula flowers thinking all the while over your gait in the vicinity of the jewel window, with your locks spilled over the shoulders and hands holding the tip of your loin clothes. My mind longs for that Cakravāka youth who somehow passes the night rendered longer by the agony of separation and as the red rays of the sun appear on the eastern horizon who suddenly embraces the female approaching him in all haste.

At the slightest sound I raise my neck with a smile and I cast my eyes to the direction where you used to walk. I hold my limbs dear to me because of your touch and I hold my life since it is the dearest one to you. The feeling of mutual embrace is there since both of us live in the same earth, find pleasure in censuring Cupid in private and are bathed alike by the beams of the moon at night. In this interlude of separation where mutual contact is impossible the flight of imagination is my sole consolation and with its co-operation time and again I have embraced you with love holding you in my lap—ah! the rest I leave untold. The heart has become a worthy target for Cupid to pierce and courage slips away through the many holes, and as the limbs wane in pace with the passing of time the heat of the fire of Cupid increases as also its brilliance. Even in such separation there is no dearth for expediences and I continue to live depending on them. O virtuous one! abstaining from reckless acts you should not disregard the entreaties of the maids in respect of taking bath and such other things. By the blessing of the Goddess Pārvatī, the ocean of separation is almost crossed and you bear the remaining couple of months taking cheer and on the scented

balconies we shall spend together the days crowded with the fresh murmuring rain-clouds.

Does it come to your mind that once while bathing in the Cūrṇī with the flowers washed away from the locks, with white-eyes and pure lips standing in waist-high water amidst your friends at the end of bath suddenly looking at me, and that both of us dipping again? And seeing a young mango tree in the garden embracing a host of creepers with its boughs your turning around the face with quivering lips and casting the side-long glance with the drops of tears and the curve of the brows? Repulsed in a huff and reflected in your breasts, your maid unaware of the fact tried to conceal me by applying the sandal paste when the other friends smilingly interfered saying not to apply sandal on horripilated breasts wherein you looked abashed? While gathering flowers from the garden with your tender hands standing beside me, who, as eager as the black bee wanted to drink the fragrance of your lotus-face, your clever friends closed their eyes sometime with their hands as though afraid of the pollen of flowers?

From these means of recognition you know of my well-being. In addition you hear a unique incident: When seeing all supplication rejected the swan kept for pleasure kissed the groaning consort forcefully at which you bashfully looked at me recollecting to your mind something singular! It is commonly agreed that the bond of love snaps in separation, but my love for you is hundredfold during separation than in union—a difference which is evident in another respect also wherein you appear single in union but while in separation all the three worlds merge in you."

Doing this favour to this forlorn brother, you become the foremost among the merciful. Indeed you are called Parabhṛta—fostered by others, O! jewel among birds! You be called by the same name now by supporting others. Thus sustaining her life afflicted by separation, O self-willed one! You may go wherever you like and never there be any possibility of separation between you and your faithful consort, O venerable friend of the king of Love.

THE ROUTE

In Sandeśakāvyas the description of the route assigned to the messenger forms the most important factor as far as the poet is concerned; the message being reduced to a means to the end of giving a geographical account of the various regions which are familiar to him. Another feature of this species of lyrics is that capitals, cities, temples, rivers and mountains form the pointer for the messenger. These common characteristics can be observed in the KS also.

The route preferred by Uddaṇḍa is a northern one as against the southern course described by Lakṣmīdāsa in his Śukasandeśa—an earlier work. The destination being almost very near to each other—Tṛkkaṇāmatilakam (Guṇakā) and Cennamaṅgalam (Jayantamaṅgalam)—both located in Cochin. These two together afford a complete account of Kerala.

Reference is made to the rivers like Kampā, Kṣīrasindhu (Pālār), Kāverī, Nīvā—all in Tamilnad and Niḷā (Bhāratappuḻa), Vāṅmayī—(Vāvalippuḻa), Cūrṇī (Periyār), Vallī (Vaḷḷiyār identified with Kaṭaluṇḍippuḻa) in Kerala.

The various regions through which the messenger is to pass by are: Kāñcī, Tuṇḍīra, Hosala (lying in Trichinapoly and Coimbatore districts), Coḷa—all in Tamilnad and Northern Kottayam (the capital of Puraḷi Kings), Kolam (or Kolattunāḍ), Kukkuṭakroḍa (Koḻikkoḍe or Calicut), Prakāśa (Veṭṭattunāḍ), Raṇakhaḷa (Porkkaḷam), Koṭuṅṅallūr, Añjanakhaḷa (Tiruvañcikkuḷam) alias Mahodayapuram, Vanneri and Jayantamaṅgalam (Cennamaṅgalam)—all in Kerala.

A number of temples and sacred spots are mentioned as lying on the course through which the messenger is to reach his destination. They are: Kāmākṣī temple at Kāñcī, Viṣṇu temple at Karigiri, Śiva temple at Vilvakṣetra, Viṣṇu temple at Lakṣmīnārāyaṇapuram, Raṅganātha temple at Śrīraṅgam, Viṣṇu temple at Tirunelli, Śiva temple at Cerumannam, Mūkāmbi (Śri Porkkali) temple also in the proximity of Cerumannam, Śiva temple at Periñcellūr (Sampadgrāma), Kṛṣṇa temple at Śambara (Tṛccemmaram), Mṛtyuñjaya temple at Śvetāraṇya

(Tṛpprangoḍ), Viṣṇu temple at Tirunāvā, Śāstā temple at Śambarakroḍa (Camravaṭṭam), Kātyāyanī temple at Muktipurī (Mukkola), Śiva temple at Vṛṣapurī—(Trichur), Ardhanārīśvara (alias Eraṭṭayappan) temple at Peruvanam, Durgā temple at Ūrakam, Viṣṇu temple at Samgamagrāma (Iriñjālakkuḍa) and Śiva temple at Añjanakhaḷa (Tiruvañcikkuḷam).

Festivals of Śrī Kāmākṣī temple in the month of Phālguna and the Mahāmāghasevā (popularly known as Māmāmkam) at Tirunāvā are also mentioned in this connection.

The only mountain lying in the route is the Sahya while the only ocean referred to being the Western ocean or Arabian Sea.

The inspiring descriptions of the various places reveal that the poet was familiar with those spots. He has also tried to bring out the cultural significance of the regions by referring to the famous poets and scholars of the locality. It is evident that our poet has widely travelled all over Kerala.

AN APPRECIATION

Though Vālmīkī has paved the way for a species of lyrics called Sandeśakāvyā-s by introducing the Hanumatsandeśa in his Rāmāyaṇa, it is Kāḷidāsa who really established it in Indian literature by composing his Meghasandeśa. The work was received with such an enthusiasm that attempts were made to emulate it in an all India level. Kerala is perhaps the only region which produced works of real merit in this field, some of them being good enough to be considered on a par with the first and foremost in the field.

Lakṣmīdāsa who lived at about 13th or 14th century A. D. composed his Śukasandeśa—the first of its kind written by a Keralite against his native background giving a good account of the region. The next in importance is the KS of Uddaṇḍa. It has already been pointed out that the route described in these two are different and that the two works together give a complete account of Kerala. It is more or less certain that Uddaṇḍa had read the earlier work and was influenced by it in various aspects. It is needless to say that the Meghasandeśa has also influenced

the poet since it can be asserted that all later Sandeśakāvyās— are indebted to it in many respects, it being taken as a model. The KS was followed by a host of ther Sandeśakāvyās like the Mayūradūta of Udaya, the Cakorasandeśa of Vāsudeva, the Subhagasandeśa of Nārāyaṇa etc. Among these there is one written in Prākṛt known as the Bhṛṅgasandeśa of anonymous authorship. All these together will help one to find valuable information on regional geography and cultural history of Kerala.

But none of these later works could outshine the earlier ones i. e., the Śukasandeśa and the KS. Koṭuṅṅallūr Koccuṇṇi Tampurān the author of the Viprasandeśa has mentioned these along with the Meghasandeśa of Kāḷidāsa, thus clubbing the three together.[83] It is to be admitted that his view is unbiased and just.

The KS has afforded an occasion for its author to exhibit his versatile talents in improvisation, versification, choice of words, range of vocabulary, delineation of sentiments, description of nature and employment of suggestion. While using figures of speech, both in sound and sense, he has taken particular care not to overdo it. The main sentiment of the work being Śṛṅgāra and its varieties, the author has succeeded in bringing out its all round charm. It is agreed on all hands that the work deserves an honoured place among a select band of its own genre.

THE EDITION

The KS was published for the first time in ME. 1078/AD. 1903 in Malayalam script along with a Malayalam translation by Koṭuṅṅallūr Kuññikkuṭṭan Tampurān. It was edited by T. K. Krishna Menon and printed at the Keralakalpadrumam Press, Trichur. The edition is based on a single manuscript and contains several mistakes.

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83 शृण्वन्नेष श्रवणसुभगं कोकिलालापजालं
सद्वर्णार्थं परवरगिराश्चानुवादं शुकस्य ।
पश्यन् मेघं प्रसृमररसं स्निग्धगम्भीरशब्दं
सोत्कण्ठस्सन् कमपि विबुधं विप्रमाप्तं बभाषे ॥

An edition in Devanagari script based on the earlier edition was published by Sri P. S. Anantanarayana Sastri in 1913 from the Mangalodayam Company, Trichur. It was subsequently reprinted in 1939. The learned editor has corrected some of the mistakes though he has admitted that he could not find any manuscript in support of his edition. The present edition is based on the following manuscript material :

क KUML. No. C. O. 1626 B. Palm leaves ; Foll. 45 ; Size 4½ x 1½ inches ; 9 lines per page ; 17 letters per line ; No. of granthas 350 ; Malayalam script ; Date not given ; Scribe unknown ; complete. The codex also contains the Bhṛṅgasandeśa of Vāsudeva. The MS originally belonged to the Valiya Tampurān Iravi Vāsudevan Nampūtirippāḍ of Aghoramana.

ख KUML. No. 22628 B. Palm leaves ; Foll. 22 ; Size 9½ x 1¾ inches ; 8 lines per page ; 38 letters per line ; No. of granthas 350 ; Malayalam script ; Date not given ; Scribe unknown ; complete. The codex also contains the Mālavikāgnimitra. The MS. originally belonged to : Marumakan Tampurān, Puthenkovilakam, Koṭuṅṅallūr.

ग KUML. No. 16770 A. Palm leaves ; Foll. 21 ; Size 9 x 1½ inches ; 38 letters per line ; No. of granthas 350 ; Malayalam script ; Date not given ; Scribe—Vāsudeva, Complete. The codex also contains the Viṭarājavijayabhāṇa by Koṭuṅṅallūr Koccuṇṇi Tampurān. Formerly belonged to : The Kilimanoor Palace.

The Colophon states : अश्वत्थरण्यधात्रीपतिना चतुरेण वासुदेवेन मातृकावशालिखितः। आवरणंकोट्टु भगवती तुणक्क।

घ -D-11835 of Government Oriental Manuscripts Library, Madras Paper. 30 pages ; Size 13 x 8½ inches. 22 lines per page ; 17 letters per line. No. of granthas 350. Devanagari script. Date unknown. Complete.

KUML. T. 292 Paper 33 Pages ; Size 13 x 8 inches ; 20 lines per page ; 17 letters per line ; No. of granthas

350. Devanagari script; Scribe M. R. Velu Pillai; Date of transcription. 25th Medam—1098 ME. Copied from 16770 A of Kilimanoor Palace.

ङ (1) T. K. Krishna Menon's edition in Malayalam script. Keralakalpadrumam Press, Trichur. 1078 ME/AD. 1903.

(2) P. S. Anantanarayana Sastri's edition in Devanagari script, The Mangalodayam Co. Ltd., Trichur. 1913.

Classification of Manuscripts : The available manuscripts represent two different classes in readings as well as in the number of verses. They may be grouped into A and B.

Group A : This group is represented by Manuscripts. C.O. 1626; 22628-B; 16770-A, D-11835 and T. 292. Of these T. 292 has no independent value since it is known to be a copy made from 16770 A. These show certain characteristics which are absent in the other group.

(i) The numbers of the verses are consecutive despite the work being divided into two sections viz-Pūrva and Uttara sandeśa-s.

(ii) The verse begining with 'Tatratyāstvām' (32) is peculiar to this group while in the other it is omitted.

(iii) The Pūrvasandeśa contains 93 verses as against 92 in the other group.

(iv) All the manuscripts of this group omit the first half of the verse numbered 102. 'शृङ्गाराब्धिप्लव इव......संश्लिष्य यत्र'। Consequently the verse 102 in these consists of the second half of 102 + first half of 103. This kind of mixing of two halves is followed till the verse numbered 139 apparently ignoring the difficulties arising in the construction of meaning.

(v) The second line of the verse 141 viz—'कच्चित् क्षेमं भजति भवतीत्यात्तवाचं भवन्तं' is omitted in all the manuscripts of the group. As a result the verse numbered 140 of the group consists of the second half of the verse 140 of the present edition

plus the first and third lines of the verse number 141. The verse 141 of the group consists of the last line of the verse 141 of this edition plus the first three lines of 142. The verse numbered 142 of the group consists only of three lines, obviously the second line being omitted. It consists of the last line of verse 142 of this edition plus the first two lines of 142. The omission is necessitated because of the omission of an earlier line in verse 141 begining with 'Coleṣvāste—'. From here onwards the intermixing of two halves is followed till the end. Thus the verse 161 of the group is a combination of the halves of verses 161 and 162. Consequently the last two lines of the work remain as a half verse ! Thus it may be seen that the group A forms a separate recension of the Archetype which is no more extant.

Group B : This group is now represented by the printed editions. The chief characteristic of the group is that it omits the verse numbered 32 of the present edition. The numbering of the verses is not consecutive throughout the text. The first part consists of 92 verses while the second part has 69 verses, altogether having only 161 verses. This group preserves some characteristic readings, so that it may be ascertained that the group represents a different recension of the Archetype. The original of the group is almost non-extant.

The classification can be diagramatically shown as follows:

X—Archetype

Y—(Recension I) | Z — (Recension II)

Group A | Group B

क ख ग घ | ङ

Of these the Ms. marked ङ (2) is taken as the working basis of this edition, though it is treated with the same value assigned to other manuscripts.

Aknowledgements

The Mss. referred to as क, ख and ग are to be found in the collection of the Oriental Research Institute and Manuscripts Library of the Kerala University. The editor is grateful to Dr. K. Raghavan Pillai, Director, for permitting him to use the material for the purpose of collation. Ms. घ is a transcript supplied by the Curator of the Government Oriental Manuscripts Library, Madras for which the editor is thankful. Since all the extant manuscripts show lacunae for inserting letters at a later time, it may be ascertained that they are only copies. Judging from the nature of the text, it must be admitted, that the available manuscript material is enough for a critical edition.

कोकिलसन्देशः

उद्दण्डशास्त्रिप्रणीतः

वेदे सादरबुद्धिरुद्धततरे तर्के परं कर्कशः
शास्त्रे शातमतिः कलासु कुशलः काव्येषु भव्योदयः ।
श्लाघ्यस्सत्कवितासु षट्स्वपि पटुर्भाषासु, स त्वं क्षितौ
सर्वोद्दण्डकविप्रकाण्ड, ददसे कस्मै न विस्मेरताम् ? ॥

Maharṣiputra Parameśvara of Payyūr.

पूर्वभागः

सौधे तुङ्गे सह दयितया कोऽपि संक्रीडमानः
प्राप स्वापं परमपुरुषः शेषभोगे श्रियेव ।
'चित्रा दैवी गतिरिय'मसौ शैलजामण्डितायां
काञ्च्यां कम्पातटभुवि तयानन्वितो बुध्यते स्म ॥ 1

"त्वामानिन्युः सुभग ! शयितं लीलया नीलकेश्यो
द्रष्टुं देवं वरुणपुरतः संपतन्त्यो विमानैः ।
अत्रामुञ्चन्नपि भगवतीकिङ्करोक्त्या सशङ्काः"
शुश्रावेत्थं स पुनरवपुस्संग्रहां व्योम्नि वाणीम् ॥ 2

"क्षेत्रे चास्मिन् सकलविपदां भञ्जने पञ्च मासा-
नासीथाश्चेत् प्रियजनवियोगार्तिरूर्ध्वं न ते स्यात्" ।
आकर्ण्येमां पुनरिति तथा सैष चक्रे निवासं
क्लेशो भूयानपि बहुमतः श्लाघ्यते चेदुदर्कः ॥ 3

तत्र द्वित्रान् प्रियसहचरीविप्रयोगातिदीर्घान्
कामार्तोयं शिवशिव समुल्लङ्घ्य मासान् कथञ्चित् ।
चैत्रारम्भे समुदितमधुश्रीकटाक्षाभिरामं
चूताङ्कुरास्वदनरसिकं कोकिलं संददर्श ॥ 4

तं कूजन्तं कळमधुरया पञ्चमस्वानभङ्गया
कान्तालापस्मरणविवशः किञ्चिदाराडुपेत्य ।
दत्त्वा नेत्राञ्जलिपुटभृतैरर्घ्यमश्रुप्रवाहै-
र्जाताश्वासः स्फुटमिति गिरा श्राव्यया[1] संदिदेश ॥ 5

अत्रायाहि प्रियसख ! ननु स्वागतं पश्य पार्श्वे
प्रत्यग्रोद्यन्मधुरसकणस्वेदिनीं चूतवल्लीम् ।
त्वत्सम्पर्कं सुभग ! नियतं काङ्क्षतेऽसौ विलोला
लोलम्बाक्षी चलकिसलयैराह्वयन्ती सरागा[2] ॥ 6

अन्तस्तोषं मम वितनुषे[3] हन्त जाने भवन्तं
स्कन्धावारप्रथमसुभटं पञ्चबाणस्य राज्ञः ।
कूजाव्याजाद्धितमुपदिशन् कोकिलाव्याजबन्धो
कान्तैः साकं ननु घटयसे [4]कामिनीर्मानभाजः ॥ 7

वाचालं मा परभृत ! वृथा[5] मां प्रियाविप्रयुक्तं
प्रायः प्राप्तं प्रणयवचनं त्वादृशे मादृशानाम् ।
किञ्चिल्लीनां किसलयपुटे[6] कोकिलामाकुलात्मा
त्वं चापश्यन् बत विरहिणां येन जानासि तापम् ॥ 8

1 सादरम्, क ख ग घ
2 सरागम्, ङ
3 वितनुते, क ख ग घ
4 मानिनीः, ङ
5 तथा, क ख ग घ; कृथा, ग
6 कुले, क ख ग घ

यावत्कालं महितपतगाधीश ! कार्ये नियोक्तुं
सङ्कोचं मे व्रजति रसना सन्दिदिक्षोर्मृगाद्याः ।
तावत्कालं तव च हृदयं तान्तिमेतीति शङ्के
दीनापन्नप्रणयघटने दीर्घसूत्रेतरस्य ॥ 9

सन्देशं मे नय खगपते ! साधय भ्रातृकृत्यं
संतापार्तां सुवचन ! समाश्वासय प्रेयसीं मे ।
कान्तोदन्तः सुहृदुपनतो[7] विप्रयोगार्दितानां
प्रायः स्त्रीणां भवति किमपि प्राणसन्धारणाय ॥ 10

गन्तव्यस्ते त्रिदिवविजयी मङ्गलाग्रेण देशः
प्राप्तः ख्यातिं विहिततपसः प्राग्जयन्तस्य नाम्ना ।
पारे चूर्ण्याः परिसरसमासीनगोविन्दवक्षो-
लक्ष्मीवीक्षाविवलनसुधाशीतळः केरळेषु ॥ 11

तत्र द्रक्ष्यस्यखिलमहिळामौलिमालायमानां
बालामेनां नियतमधुना मद्वियोगेन दीनाम् ।
कल्याणी सा कनककदळीकन्दळीकोमळाङ्गी
कन्दर्पाग्निं कथमिव कुकूलाग्निकल्पं सहेत ॥ 12

अध्वानं ते [8]हितमुपदिशाम्यश्रमेणैव गन्तुं
स्निग्धच्छायैस्तरुभिरभितः शान्तधर्मप्रचारम् ।
संस्कर्तासि ध्रुवमुपगतो यत्र पत्रीन्द्र ! तेषा-
मुद्यामानामपि नवनवोद्यानलीलायितानाम् ॥ 13

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7 उपहृतो, क ख ग घ
8 शिवम्, क ख ग घ

श्रीकामाख्या विनतममरैरुत्सवं फाल्गुनाख्यं
दृष्ट्वा यान्त्यः स्वभवनमुपारूढनानाविमानाः ।
त्वत्सल्लापश्रवणतरळाः पश्चिमाम्भोधिवेला-
पर्यन्तं ते वरुणनगरीमञ्जुवाचः सहायाः ॥ 14

आकर्षन्तः प्रतिनवलतापुष्पगन्धोपहारा-
नासिञ्चन्तः सरणिमभितः शीतळैः शीथुलेशैः ।
भृङ्गीनादैर्मधुरमधुरं व्याहरन्तो वलन्ते
कम्पाकूलोपवनपवना बन्धवस्तेऽनुकूलाः ॥ 15

वन्दस्वारात् प्रियसख ! पुनर्दर्शनायात्र शौरेः
काञ्चीभर्तुः करिगिरितटे पुण्यमेनं विमानम् ।
आधत्ते यत् कनकवळभीनीडलीनैः कपोतै-
र्ध्याप्यम्भोरुहभवमखालग्नधूमाभिशङ्काम् ॥ 16

पीठेष्वष्टादशसु महितं कामपीठं भजेथाः
पारेकम्पं स्वयमिह परा देवता सन्निधत्ते ।
सभ्रूचापं नयनजलदं प्राप्य यस्याः सुरूपं[9]
तुण्डीरक्ष्मा सुलभकवितासस्यवृद्धिः समिन्धे ॥ 17

[10]उड्डीयास्माद् बकुळसरसात् स त्वमुद्यानदेशात्
प्रादक्षिण्याद् व्रज परिसरे पुण्यमेकाम्रवृक्षम् ।
मूले यस्य प्रकृतिसुभगे मुक्तकैलासलोभो
देवः साक्षाद्वसति वलयाङ्काह्वयश्चन्द्रचूडः ॥ 18

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9 कृपापम्, ग
10 आरभ्या, ङ

दृष्ट्वा शम्भुं गगनसरणावुज्जिहाने त्वयि द्राक्
पक्षद्वन्द्वव्यजनपवनोच्चालिताभ्यो लताभ्यः ।
उत्थास्यन्ति भ्रमरतरुणाः सिक्तदेहा मरन्दै-
रुद्यानश्रीप्रहितसजलापाङ्गभङ्गानुकाराः ॥ 19

स्पष्टालक्ष्यस्त्वयि पिक ! समालम्बमानेऽम्बरान्तं[11]
काञ्चीदेशः किमपि वसुधां भूषयन् गौरवेण ।
तत्सौन्दर्यापहृतहृदयो मा विलम्बस्व गन्तुं
बन्धुत्राणाद् बहुमतिपदं नापरं त्वद्विधानाम् ॥ 20

आशां पाशायुधतिलकितामाश्रयन्नात्तवेगः
कूलोन्मीलत्क्रमुककुहळीचामरान्दोळितोर्मिम् ।
द्रक्ष्यस्यग्रे विकचकमलोद्गन्धिमाध्वीकपानात
क्षीबक्षीबभ्रमरतरुणीसेवितां क्षीरसिन्धुम् ॥ 21

पक्षोद्योतैः पतंग ! पुरजित्कन्धराकाण्डनीलै-
र्व्यासाभोगा विसृमरतरैर्व्योम सीमन्तयन्ती ।
सुव्यक्तं ते गमनसरणिः सूत्रयेदूर्ध्वमस्याः
सिन्धुस्नेहोपगतयमुनावेणिवीथीविलासम् ॥ 22

चूते चूते कुसुमकलिकां त्वां च दृष्ट्वा समेतं
बालाशोकाहननमरुणैरङ्घ्रिभिस्तन्वतीनाम ।
तन्वङ्गीनां श्रवणसुभगैर्नूपुराणां विरावै-[12]
र्वाचालाः स्युर्नियतमभितः कूलमारामसीमाः ॥ 23

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11 अग्रम्, क ख ग घ

12 निनादैः, क ख ग घ

स्नातोत्तीर्णाः [13]सजलकणिकासुन्दरोरोजकुम्भाः
श्यामापङ्क्तैः शुभपरिमळैः स्पृष्टमाङ्गल्यभूषाः ।
तीरे तस्या द्रमिडसुदृशो दर्शनीया विलोक्य
प्रायो भावी क्षणमिव सखे ! गच्छतस्ते विलम्बः ।। 24

धूमस्तोमैः सवनजनितैर्धूसरोपान्तवृक्षाः
प्रौढश्लाघ्यैर्मुखरितमठाः पावनैर्ब्रह्मघोषैः ।
रुद्धाभोगा द्विजवरविधिस्नानपूतैस्तटाकै-
र्द्रष्टव्यास्ते तदनु सरितं दक्षिणेनाग्रहाराः ॥ 25

सा वैदग्धी श्रुतिषु स पुनः सर्वशास्त्रावगाह-
स्तच्चाम्लानप्रसरसरसं निष्कळङ्कं कवित्वम् ।
तत्रत्यानां किमिह बहुना सर्वमेतत् पठन्तः
शृङ्गे शृङ्गे गृहविटपिनां स्पष्टयिष्यन्ति कीराः ॥ 26

तानुल्लङ्घ्य स्मितकुवलयस्निग्धमुत्कन्धराणां
चोळस्त्रीणामयि सफलयन् नेत्रमुत्पक्ष्ममालम् ।
त्रिल्वक्षेत्रं विश पशुपतेर्वेश्म नीवासमीरै-
र्धूताळिन्दध्वजपटशिखैर्नूनमाहूयमानः ॥ 27

कामः स्वामी किल शलभतामाप नेत्रस्फुलिङ्गे
मा मा भैषीरिति भवभिदो दर्शनाच्चन्द्रमौलेः ।
श्यामा वर्णे वचसि मधुरा चञ्चला दृग्विलासे
वामोत्सङ्गे लसति करुणा कापि कामं दुहाना ॥ 28

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13 सलिल, क ख ग घ

पक्षिस्वानैः पटुमदकळैः स्वागतानि ब्रुवाणा
व्याकीर्णार्घ्याः कुसुममधुभिर्वीजयन्तः प्रवाळैः ।
तत्रारामाः सुरभिसचिवं त्वां सखे ! मानयेयु-
स्तुल्यप्रीतिर्भवति हि जनो राजवद्राजमित्रे ॥ 29

काले तस्मिन् करधृतगळन्नीवयो वारकान्ताः
संभोगान्ते निबिडलतिकामन्दिरेभ्यश्चलन्त्यः ।
वीतस्वेदास्तव विहरतः पक्षपाळीसमीरै-
राखिन्नभ्रूवलनमलसैरर्चयिष्यन्त्यपाङ्गैः ॥ 30

भूयो गच्छन् जनपदमिमं स त्वमुल्लङ्घ्य चोळा-
नालोकेथास्तरळहरिणीनेत्रतापिञ्छितानि ।
कान्ताराणि प्रसवशयनैश्छिन्नगुञ्जाकलापैः
कुञ्जे कुञ्जे कथितशबरद्वन्द्वलीलायितानि ॥ 31

तत्रत्यास्त्वां कुसुमकलिकाशीधुधारां वमन्तो
नीरन्ध्रेषु स्खलितगतयो निर्झरीशीकरेषु ।
वल्लीडोळाविहरदटवीदेवताल्लाळनीया-
स्सेविष्यन्ते चपलचमरीबालभारास्समीराः ॥ 32

चुम्बन् बिम्बाधरमिव नवं पल्लवं शीधुगर्भं
प्राप्ताश्लेषः स्तन इव नवे[14] कोरके कामचारी ।
भोक्तासि त्वं कमपि समयं तत्र माकन्दवल्लीः
कान्तारागे सति विकसिते कः [15]पुमांस्त्यक्तुमीष्टे ॥ 33

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14 घने, क ख ग घ

15 पुनः, क ख ग घ

दष्ट्वा चञ्च्वा कनककपिशा मञ्जरीश्चूतषण्डात्
पक्षच्छायाशबलिततनभोभागमुद्गत्वरं त्वाम् ।
विद्युत्वन्तं नवजलधरं मन्यमानाः सलीलं
नर्तिष्यन्ति प्रियसख ! चलत्पिञ्छभारा मयूराः ॥ 34

दृश्या दूरे तदनु लहरी[16]संपतद्राजहंसा
सा कावेरी मदजलझरी सह्यदन्तावळस्य ।
मेघश्यामो भुजगशयनो मेदिनीहारयष्टे-
र्मध्ये यस्या मरतक इव प्रेक्ष्यते रङ्गनाथः ॥ 35

पुण्यानस्यास्तटभुवि पुरीखर्वटग्रामरुद्धा-
नुद्यानद्रुप्रसवसुरभीन् होसळान् गाहमानः ।
लक्ष्मीनारायणपुरमिति ख्यातमन्तर्मुरारेः
प्राप्यावासं भव पिकपते ! पावनानां पुरोगः ॥ 36

तत्रत्यानां रुचिरचिकुरन्यस्तसौगन्धिकानां
तारुण्योष्माञ्चितकुचतटीवित्रुटत्कञ्चुकानाम् ।
नासामुक्ताभरणकिरणोन्मिश्रमन्दस्मितानां
वेशस्त्रीणां भवति विवशो विभ्रमैर्दर्पकोऽपि ॥ 37

ताश्चेन्मानग्रथितहृदयाः सन्नतान् नाद्रियेरन्
कान्ताः कान्तान् परभृत ! कुहूकारमेकं विमुञ्च ।
सन्तु त्रस्यन्निजनिजवधूदोर्लतालिङ्गितानां
यूनामार्द्रस्मितसहचरास्त्वय्यपाङ्गानुषङ्गाः ॥ 38

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16 सन्तरद्, क ख ग घ

क्रीडन्तीनां मुखरितलतामन्दिरं खेचरीणां
भूषानादैर्भुवनविदितं सह्यशैलं श्रयेथाः ।
क्षत्रध्वंसात् स्वयमुपरतो विप्रसात्कृत्य कृत्स्नं
पृथ्वीचक्रं भृगुकुलपतिर्यत्तटे सन्निधत्ते ॥ 39

त्वञ्चद्भूमान् दवहुतभुजो ज्वालमालाजटालान्
वल्गद्भृङ्गान् वनविटपिनो भासुरान् पल्लवौघैः
दृष्ट्वा दूरादनुमिनुतमामुष्णशीतैः समीरैः
सन्दिग्धायां विपदि सहसावृत्तिरार्तिं हि सूते ॥ 40

दृष्ट्वा तत्रामलकधरणीमन्दिरं शार्ङ्गपाणिं
तस्माच्छैलात्तटमवतरन् किञ्चिदाकुञ्च्य पक्षौ ।
कूलेऽम्भोधेः क्रमुककलिलां केरळक्षोणिमग्रे
पश्य स्फीतां भृगुसुतभुजाविक्रमोपक्रमं या ॥ 41

प्राप्तव्यस्ते यदि कृतमहो वाङ्मयीतीरवासी
देवो दक्षाध्वरविमथनोड्डारक[17]श्चन्द्रचूडः ।
आस्ते शातत्रिशिखशिखया दारुकं जघ्नुषी सा
यस्यादूरे मृगपतिशिरस्तस्थुषी भद्रकाळी ॥ 42

सिक्तः स्वच्छैर्झरजलकणैस्तं भज व्योम्नि तिष्ठन्
मुक्ताच्छन्नासितनवपटीकायमानायमानः ।
ध्वाङ्क्षभ्रान्त्या यदि परिजनास्त्वां समुत्सारयेरन्
कूजां किञ्चित् कुरु ननु गिरा व्यज्यते सन्नसंश्च ॥ 43

17 डड्डामरः, क ख ग घ

इत्थं भक्त्या पुरमथनमाराध्य लब्धप्रसादः
कृष्टः कृष्टः थि पथि सखे ! केरळीनां कटाक्षैः ।
उच्चैः सौधैरुडुगणगतीरूर्ध्वमुत्सारयन्तीं
फुल्लारामां प्रविश पुरळीद्दमाभृतां राजधानीम् ॥ 44

येषां वंशे समजनि हरिश्चन्द्रनामा नरेन्द्रः
प्रत्यापत्तिः पतग ! यदुपज्ञं च कौमारिळानाम् ।
युद्धे येषामहितहतये चण्डिका सन्निधत्ते
तेषामेषां स्तुतिषु न भवेत् कस्य वक्त्रं पवित्रम् ॥ 45

पुत्रस्यासौ प्रियसख इति प्रीतिगर्भैः कटाक्षै-
र्दृष्टस्तस्यां पुरि विहरता रुक्मिणीवल्लभेन ।
तस्यैवाग्रे सदयमबलालूनसूनप्रवाळे
बालोद्याने क्वचन विहरन् मार्गखेदं विजह्याः ॥ 46

केळीयानक्वणितरशना कोमळाभ्यां पदाभ्या-
माळीहस्तार्पितकरतला तत्र चेदागता स्यात् ।
स्वाती नाम क्षितिपतिसुता सेवितुं देवमस्याः
स्वैरालापैस्तव पिक ! गिरां कापि शिक्षा भवित्री ॥ 47

तामायान्तीं स्तनभरपरित्रस्तभुग्ना[18]वलग्ना
स्वेदच्छेदच्छुरितवदनां श्रोणिभारेण खिन्नाम् ।
किञ्चिच्चञ्चूकलितकलिकाशीथुभारेण सिञ्चे-
श्चञ्चच्चिल्लीचलनसुभगान् लप्स्यसेऽस्याः कटाक्षान् ॥ 48

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18 मुग्धा, क ख ग घ

[19]कञ्चित्कालं धुतकिसलयाच्छादनं सप्रकम्पं
प्रत्याख्यातभ्रमरतरुणा मञ्जरी भुज्यमाना ।
यात्रोद्युक्ते सुभग ! भवति व्यञ्जयेदात्मम्गादं
मुक्ताश्च्योतन्मधुरसमिषान्मुञ्चती बाष्पलेशम् ॥ 49

दिग्यातव्या यदपि भवतो दक्षिणा रक्षणार्थं
मत्प्राणानां पुनरपि सखे ! पश्चिमामेव यायाः ।
धूतारामं मुकुटतटिनीमारुतैस्तत्र शम्भोः
सम्पद्ग्रामं यदि न भजसे जन्मना किं भृतेन ॥ 50

सौधैस्तुङ्गैर्हसदिव सुधाक्षाळितै राजताद्रिं
तेजोराशेः प्रविश भवनं धूर्जटेरूर्जितं तत् ।
पार्श्वे पार्श्वे परिचितनमस्कारजातश्रमाणां
क्ष्मादेवानां क्षणमनुभवंस्तालवृन्तस्य लीलाम् ॥ 51

उत्कीर्णानां कनकवळभीषूद्गतो विष्किराणां
त्यक्ताशङ्कं प्रणत गिरिशं ध्याननिष्कम्पगात्रः ।
कण्ठच्छाया प्रतिफलति किं भर्तुरित्यद्रिपुत्र्या
निध्यातः सन् कुतुकनिभृतैर्नेत्रपातैः पवित्रैः ॥ 52

श्रीनन्दिभ्रूनियमितमिथोरोधमाबद्धसेवान्
ब्रह्मेन्द्राद्यान् क्वचन विबुधान् सादरं वीक्षमाणः ।
गायन्तीनां क्वचिदपि सखे ! कोमळान् किन्नरीणां
वीणारावानुपश्रृणु भवत्कूजितेनाविशिष्टान् ॥ 53

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19 किञ्चित्, ङ

"दिव्यैश्वर्यं दिशसि भजतां वर्तसे भिक्षमाणो
गौरीमङ्के वहसि भसितं पञ्चबाणं चकर्थ ।
कृत्स्नं व्याप्य स्फुरसि भुवनं मृग्यसे चागमान्तैः
कस्ते तत्त्वं प्रभवति परिच्छेत्तुमाश्चर्यसिन्धो !" ॥ 54

इत्थं स्तुत्वा बहिरुपवनोपान्तमाकन्दशृङ्गे
यावद्भानुर्व्रजति चरमं भूधरं तावदास्स्व ।
द्रक्ष्यस्यन्वक्सफलनयनं ताण्डवानीन्दुमौले-
र्लास्यक्रीडालळितगिरिजापाङ्गसम्भावितानि ॥ 55

तस्मिन् काले बलिमहजुषां वारवामाळकानां
स्थालीचक्रे स्तनतटधृते सानुरागे हृदीव ।
बिम्बव्याजाद्विशति भवति स्यादमुष्येति शङ्के
स्पष्टाङ्कस्य क्षणमुदयगस्येन्दुबिम्बस्य लक्ष्मीः ॥ 56

विष्वक्कीर्णैरिव पशुपतेः कन्धराकान्तिपुञ्जै-
र्वीतालोके जगति तिमिरैर्व्योमनीलाब्जभृङ्गैः ।
विश्रान्तः सन् क्वचन विपुले वृक्षशाखाकुटुम्बे
तां तत्रैव क्षपय रजनीं श्रान्तविस्रस्तपक्षः ॥ 57

वेलावाताश्चरमजलधेर्वीचिमान्दोळयन्तः
स्तोकोन्निद्रैः कुमुदमुकुळैः पीतमुक्ताः सरस्सु ।
स्वेदाङ्कुरान् सुरतजनितान् सुभ्रुवां चोरयन्तः
सेविष्यन्ते निशि परभृत ! त्वां सुखेन प्रसुप्तम् ॥ 58

प्राप्तोन्मेषे प्रथमशिखरिप्रस्थदावाग्निकल्पे
बालाशोकस्तबकरुचिरे भानवीये मयूखे ।
प्रस्थातुं त्वं पुनरपि सखे प्रक्रमेथाः प्रभाते
स्वात्मक्लेशः सुहृदुपकृतौ त्वादृशानां सुखाय ॥ 59

पद्मोपान्तादुषसि रमणे प्राप्नुवत्येव पार्श्वं
मध्ये मारज्वरपरवशां वीक्षमाणो रथाङ्गीम् ।
दूरं प्राप्ते मयि विधिवशाद्दूयमानां सखीं ते
स्मारं स्मारं द्विगुणगमनोत्साह एव ध्रुवं स्याः ॥ 60

दृष्ट्वा देवं परिसरजुषं शम्बरे बालकृष्णं
लोपामुद्रासखतिलकितं दिङ्मुखं भूषयिष्यन् ।
कोलानेलावनसुरभिलान् याहि यत्र प्रथन्ते
[20]वेलातीतप्रथितवचसः शङ्कराद्याः कवीन्द्राः ॥ 61

उन्मज्जद्भिः पुनरिव जवात्[21] पक्षवद्भिर्गिरीन्द्रै-
र्वृन्दैर्नावां भुजपटलिकोड्डामरैर्गाह्यमानम् ।
लक्ष्मीजानेः शयनसदनं पुष्पवाटं पुरारेः
पाकस्थानं निखिलमरुतां पश्य वारान्निधानम् ॥ 62

मुक्ताजालैर्धवळपुळिनं वीचिमालाविकीर्णैः
कूलाध्वानं कुसुमिततरुस्निग्धमालम्बमानः ।
देशाद्देशं व्रजसि कुतुकोत्तानमुग्धाननानां[22]
वामाक्षीणां नयनचुळकैः सादरं पीयमानः ॥ 63

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20 श्लाघा, क ख ग घ 21 जलात्, क ग घ
22 मुग्धाङ्गनानाम्, ग घ

कुर्यात् प्रीतिं तव नयनयोः कुक्कुटक्रोडनाम
प्रासादाग्रोल्लिखितगगनं पत्तनं तत् प्रतीतम् ।
यद्दोर्वीर्यद्रढिमकरदीभूतराजन्यवीराः
शूराग्रण्यः शिखरिजलधिस्वामिनः पालयन्ति ॥ 64

गेहे गेहे नवनवसुधाक्षाळितं यत्र सौधं
सौधे सौधे सुरभिकुसुमैः कल्पितं केळितल्पम् ।
तल्पे तल्पे रसपरवशं कामिनीकान्तयुग्मं[23]
युग्मे युग्मे[24] स खलु विहरन् विश्ववीगे मनोभूः ॥ 65

व्यर्थं कर्णे नवकुवलयं विद्यमाने कटाक्षे
भारो हारः स्तनकलशयोर्भासुरे मन्दहासे ।
यत्र स्निग्धेष्वपि कचभरेष्वेणशाबेक्षणानां
माद्यद्भृङ्गो सति परिमळे मङ्गळाय प्रसूनम् ॥ 66

यत्र ज्ञात्वा कृतनिलयनामिन्दिरामात्मकन्यां
मन्ये स्नेहाकुलितहृदयो वाहिनीनां विवोढा ।
तत्त्वद्वीपान्तरशतसमानीतरत्नौघपूर्णं
नौकाजालं मुहुरुपहरन् वीचिभिः श्लिष्यतीव ॥ 67

तत्सौधाग्रेष्वरुणदृषदां सान्द्रसिन्दूरकल्पं
तेजःपुञ्जं किसलयधिया चर्वितुं मारभेथाः ।
दृष्ट्वा वातायनविनिहितैर्लोचनाब्जैस्तरुण्यो
वल्गद्वक्षोरुहमुपचितैर्हस्ततालैर्हसेयुः ॥ 68

23 वृन्दम्, क ख ग घ
24 वृन्दे वृन्दे, क ख ग घ

कृष्ट्वा दृष्टिं कथमपि ततः कौतुकानां निदाना-
दुड्डीयेथाः पथि विटपिनां पुष्पमाध्वीं लिहानः ।
हारं हारं मदनपृतनाकाहळैः कण्ठनादै-
रुत्कण्ठानां जनपदमृगीलोचनानां मनांसि ॥ 69

ब्रह्माभ्यासप्रशमितकलीन् प्राप्य दीप्रान् प्रकाशान्
श्वेतारण्यं व्रज बहुमतं धाम मृत्युञ्जयस्य ।
दृष्ट्वा दूरे सकृदपि जना यन्न पश्यन्त्यवश्यं
मृत्योर्वक्त्रं निटिलघटितभ्रूकुटीकं कदाचित् ॥ 70

सेव्यं शम्भोररुणमुरसस्ताडनाद्दण्डपाणेः
पादाम्भोजं शिखरितनयापाणिसंवाहयोग्यम् ।
येनाक्रान्ते सति गिरिपतौ लोष्टमानास्यचक्र-
श्चक्रन्दाधःकृतभुजवनो रक्षसां चक्रवर्ती ॥ 71

पार्श्वे यस्य प्रवहति निळा नाम कल्लोलिनी सा
सन्ध्यानृत्तभ्रमिषु पतिता मस्तकाज्जाह्नवीव ।
नावाक्षेत्रप्रणयि रमयाक्रान्तदोर्मध्यमास्ते
कूले यस्याः कुवलयदलश्यामळं धाम किञ्चित् ॥ 72

साकं[25] कान्तैर्मिळति लळितं केरळीनां कदम्बे
मत्प्रेयस्याः प्रियसख ! महामाघसेवागतायाः ।
पायं पायं मुखपरिमळं मोहनं यत्र मत्ताः
प्रायोऽद्यापि भ्रमरकळभा नैव जिघ्रन्ति पद्मान् ॥ 73

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25 सार्धम्, क ख ग घ

शैवालौघच्छुरितकमला सैकतस्रंसिहंसा
नीता कार्श्यं तपनकिरणैर्वासरेष्वेषु सिन्धुः ।
[26]आकीर्णास्यामळकनिकरैः श्रोणिविभ्रंशिकाञ्चीं
मन्ये दीनां विरहदशया प्रेयसीं मेऽनुयायात् ॥ 74

शास्ता तस्या यदि तटपथैः शम्बरक्रोडवासी
तिष्ठन्नश्वे जविनि मृगयाकौतुकी संचरेत ।
लुम्पेस्तस्य श्रमजलकणान् कोमळैः पक्षवातै-
र्भूयात प्रीत्यै लघु च समये सेवनं हि प्रभूणाम् ॥ 75

सर्वोत्कृष्टा जगति विदिताः केरळेषु द्विजेन्द्रा
वल्लीकौण्योस्तदपि महिमा कापि मध्यश्रितानाम् ।
तत्राप्यस्याः सलिलपवना यत्र यत्र प्रथन्ते
तेषां तेषामतिशयजुषः शीलविद्यानुभावाः ॥ 76

ईष्टे तेषां स्तुतिषु न गुरुः का कथाल्पीयसां नो
भ्रातर्भूयः शृणु परिमितं प्रस्तुताद्यावशेषम् ।
तामुत्तीर्णः सरितममृतस्यन्दिमाकन्दवृन्दान्
देशान् पूतान् पत गुणगणैर्नैत्रनारायणीयैः ॥ 77

यः प्राक्पाणिग्रहणसमये शम्भुना सानुकम्पं
हस्ते कृत्वा कथमपि शनैरश्मपृष्ठे[27] न्यधायि ।
द्रष्टव्योऽसौ किसलयमृदुर्मुक्तिपुर्यालयायाः
कात्यायन्या महिषमथनोड्डामरः पादपद्मः ॥ 78

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26 सङ्कीर्णा—क ख ग घ
27 पीठे, क ख ग घ

किञ्चित्पूर्वं[28] रणखळभुवि श्रीमदध्यक्षयेथा-
स्तन्मीमांसाद्वयकुलगुरोः सद्म पुण्यं महर्षेः ।
विद्वद्वृन्दे विवदितुमनस्यागते यत्र शश्व-
द्व्याख्याशालावळभिनिलयस्तिष्ठते कीरसंघः ॥ 79

शास्त्रव्याख्या हरिहरकथा सत्क्रियाभ्यागताना-
मालापो वा यदि सह बुधैराक्षिपेदस्य चेतः ।
तद्विस्रब्धद्विजपरिवृते निष्कुटाद्रौ निषण्णः
कोकूयेथाः स खलु मधुरां सूक्तिमाकर्ण्य तुष्येत् ॥ 80

श्लाघ्यच्छन्दस्स्थितिमयि मया शोभनेऽर्थे नियुक्तं
श्राव्यं शब्दैः सरससुमनोभाजमभ्रान्तवृत्तिम् ।
दूरप्राप्त्या प्रशिथिलमिव त्वां सखे ! काव्यकल्पं
धीमान् पश्येत् स यदि ननु ते शुद्ध एव प्रचारः ॥ 81

पार्श्वादस्य प्रचलितवतः पावनानाहरन्तः
कुन्दस्वच्छान् वृषपतिमुखासक्तरोमन्थफेनान् ।
छिन्द्युस्तापं तव वृषपुरीसङ्गिनः शङ्कराङ्क-
क्रीडद्गौरीकचतरळनोद्गन्धयो गन्धवाहाः ॥ 82

पूर्वो भागः स्तनभरनतः प्रेक्ष्यते चेच्चलाक्षः
पश्चाद्भागो ललितचिकुरो दृश्यते नो नितम्बी ।
इत्थं गौर्या युगपदुभयं द्रष्टुकामोऽष्टमूर्ति-
र्मूर्तिद्वन्द्वं वहति भगवान् यः स मुक्त्यै निषेव्यः ॥ 83

28 पूर्वां, ह

भूषाभोगिश्वसितपवनैः फालनेत्रे प्रदीप्ते
स्विन्नस्येन्दोरमृतपृषतैरूर्जितं निर्गलद्भिः ।
मौलौ यस्य द्रुहिणशिरसां मण्डली मण्डपान्तः
क्ष्मादेवानां [29]श्रुतिपदजुषां संशयानुच्छिनत्ति ॥ 84

द्वारोपान्तस्थितिकृदणिमापाङ्गदत्तेहितार्थै-
राशापालैर्निबिडितबहिःप्राङ्गणं सेवमानैः ।
तस्यादूरे कनकभवनं पक्षपातात् प्रविष्टः
सम्पन्मूर्तिं प्रणम गिरिजां सा हि विश्वस्य माता ॥ 85

संसर्पद्भिस्तनुरुचिभरैः संगमग्रामशौरे-
स्तापिञ्छाभैः स्तबकिततलं गाहमानो विहायः ।
तुल्यच्छायस्मृतनवतमालावलीवाससौख्यो
मन्ये लोकैः क्षणमिव पृथङ्नो विभाविष्यसे त्वम् ॥ 86

काळीवासं भज पथि[30] महत् काननं यत्र शश्वत्
सेवायाते त्रिदशनिकरे श्राद्धदेवौपवाह्यम् ।
भूतैर्भेद्यो बलिमहिष इत्युद्भटैः कृष्टशृङ्गे
रज्जुग्राहं रुदति विजया रूढहासं रुणद्धि ॥ 87

रम्यां हर्म्यध्वजपटमरुद्वीजितब्रध्नयुग्या-
मग्रे पश्याञ्जनखळपुरीमाश्रितां शङ्करेण ।
यत्राश्लिष्टो वरयुवतिभिश्चुम्बति स्विन्नगण्डं
चूर्णीवातः प्रिय इव रतिश्रान्तमास्यारविन्दम् ॥ 88

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29 श्रुतिजप, क ख ग घ
30 पथि भज, क ग घ

सा च प्रेक्ष्या सरिदनुपदं यत्र कल्माषितायां
मज्जन्माहोदयपुरवधूकण्ठकस्तूरिकाभिः ।
रक्ताः पद्माः कुवलयवनीसाम्यमापद्यमाना
विज्ञायन्ते [31]स्फुटमहिमधामोदये जृम्भमाणे ॥ 89

चारुस्वच्छा शफरनयना चक्रवाकस्तनश्रीः
कल्लोलभ्रूः कमलवदना कम्रशैवालकेशा ।
संसेव्या स्यात् सरसमधुरा सानुकूलावतीर्णै-
र्दुर्गाहान्यैरिति हि सरणिः कापि गाम्भीर्यभाजाम् ॥ 90

त्वय्याकाशे सुभग ! तटिनीं लम्बमाने सलीलं
बिम्बं दृष्ट्वा पयसि मणिभङ्गामले कम्पमानम् ।
वीचीवेगप्रचलदसिताम्भोजिनीगुच्छबुद्ध्या
कूजं कूजं मधुरमळयः कोकिल ! व्यालपेरन् ॥ 91

तीरं तस्याः प्रति गतवतो दक्षिणं तत्क्षणं ते
देशः सर्वातिशयविभवो दृक्पथेतः प्रथेत ।
तां जानीया दिशि दिशि जयन्ताख्यया ख्यायमानां
प्रत्यादिष्टत्रिदिवनगरप्राभवां प्राप्यभूमिम् ॥ 92

बालोद्यानैः समदमहिळाभुक्तवल्लीनिकुञ्जैः
केळीहंसक्षुभितनगरभ्रान्तभृङ्गैः सरोभिः ।
रत्नश्रेणीघटितशिखरैर्गोपुरैस्सा पुरी ते
प्रायः प्रज्ञाभरण ! सुगमा स्यादनावेदितापि ॥ 93

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31 पट्ठ, क ख ग घ

उत्तरभागः

लब्ध्वा जन्म स्थितिमनुपमैः पूरितां रत्नजालै-
र्भूभृद्गर्भां प्रकटितकलेशोदयश्लाघ्यवृद्धिम् ।
पाथोराशेस्तनुमिव परां मन्यमानो विशालां
यामध्यास्ते स खलु निगमाम्भोजभृङ्गो रथाङ्गी ॥ 1

'वक्त्रौपम्यं वहति विमलं पश्य पार्श्वे सुधांशोः
पश्चाद्भागं सुमुखि !' रमणैरित्थमावेद्यमानाः ।
हर्म्ये यस्यां हरिणनयनाः कुर्वतेऽस्मिन् कलङ्कं
दृष्ट्वा सेर्ष्या इव कुवलयाध्येयशोभैरपाङ्गैः ॥ 2

वीथ्यां वीथ्यां वलरिपुशिला[32]भङ्गबद्धस्थलायां
संमूर्छद्भिः किरणपटलैस्त्वद्गरुज्जालनीलैः ।
यत्रारब्धे दिनकरकरैरप्यहार्येऽन्धकारे
लोलाक्षीणां भवति दिवसे निर्विशङ्कोऽभिसारः ॥ 3

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32 भङ्गि, क ख ग घ

यस्यां रात्रौ युवतिवदनाम्भोजसौन्दर्यचौर्यात्
सत्यं सौधध्वजपटशिखा[33]घृष्टबिम्बे हिमांशौ ।
दृष्ट्वा कृष्णं किणमणिकणं हन्त गाढं प्ररूढं
मूढो लोको वदति शशको रोहितोऽन्यत्तथेति ॥ 4

वीचीक्षिप्ता इव सुरधुनीबालशैवालमाला
यत्रोदीर्णा मरतकरुचश्चन्द्रशालातलेभ्यः[34] ।
घासभ्रान्त्या गगनपदवीदीर्घपान्थायमाना-
श्चञ्चत्प्रोथं तरणितुरगाश्चर्वितुं प्रारभन्ते । 5

यत्रोद्याने मलिनितदिशाकुञ्जपुञ्जे तरूणां
शृङ्गे लग्ना भ्रमरपटलीनिर्विशेषाः पयोदाः ।
वापीष्वम्बून्यधिकसुरभीण्युत्सृजन्ति स्वकाले
सोपानाग्रस्फटिककिरणोज्जृम्भणाम्रेडितानि ॥ 6

'अन्यामग्रे मम मणिगृहे भुक्तवानित्यवादी-
र्मुग्धे कान्तो धृतनखपदा भित्तिलीना किमेषा' ।
इत्थं यस्यां स्मितलवजुषो ह्रेपयन्ते नवोढां
सख्यस्तस्यास्तनुमनुपमां बिम्बितां दर्शयन्त्यः ॥ 7

चिल्लीवल्ल्या धनुषि घटिते क्षिप्त एवेक्षुकाण्डो
नेत्रोपान्ते वहति शरतां न्यस्तमेवारविन्दम् ।
रोमावल्यामपि गुणदशां यत्र बिम्बाधराणां
बिभ्राणायां मदनविभुना भ्रंशितैवालिमाला ॥ 8

33 शितशिखा, क ख ग घ
34 गृहेभ्यः, ङ

श्रृङ्गाराब्धिप्लव इव गळद्वेणि कम्प्रस्तनं तत्
भ्रश्यन्नीवि स्थितमिति विटा वीक्ष्य संश्लिष्य यत्र ।
मुग्धाक्षीणां[35] मुकुळितदृशां मोहनाडम्बरान्ते
भूयः श्रान्तं पुनरपि रतोद्योगमुद्वेलयन्ति ॥ 9

यस्यां मेघा हरिमणिशिलाहर्म्यपर्यन्तभाजो
न ज्ञायेरन् श्रवणसुभगं गर्जितं चेन्न दध्युः ।
विद्युद्वल्ली पुनरपि [36]नवारब्धसंभोगलीला-
वेल्लत्कान्ताविपुलजघनस्रस्तकाञ्चीसमैव ॥ 10

तस्यां लक्ष्मीरमणनिलयं दक्षिणेनेक्षणीयं
मत्कान्तायाः सदनमभितो वेष्टितं रत्नसालैः ।
मध्येसौधं कनकघटितं बिभ्रदूढच्छदौघे
यस्मिन्नम्भोरुह इव कनत्कर्णिके खेलति श्रीः ॥ 11

माहाभाग्यं रतिपतिभुजाडम्बरः पौनरुक्त्यात्
कल्याणौघः स्फुरति रसिकानन्तताप्यत्र हीति ।
एषामाद्यक्षरगणमुपादाय बद्धेन नाम्ना
मान्यं 'मारक्कर' निलयनं यत्कवीन्द्रा गृणन्ति ॥ 12

लीलावापी लसति ललिता तत्र सोपानमार्गे
माणिक्यांशुच्छुरण[37]सततस्मेरनाळीकषण्डा ।
यत्रायान्त्याः पयसि विमले स्नातुमस्मत्प्रियाया
मन्ये यानाभ्यसनविधये मल्लिकाक्षा वसन्ति ॥ 13

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35 मूर्छन्तीनाम्, क ख ग घ   36 रसारब्ध, क ख ग घ
37 स्फुरण, क ख ग घ

तस्यास्तीरे पुनरुपवनं तत्र चूतोऽस्ति पोत-
स्त्वज्जातीयैः पिक ! परिवृतः पल्लवास्वादलुब्धैः ।
पार्श्वे चास्य स्तबकनमिता माधवीमुग्धवल्ली
प्रेयस्या मे परिणयमहं[38] प्रापितौ सादरं यौ ॥ 14

तस्यादूरे मरतकतले हेमबद्धालवालः
सिक्तो मूले हिमजलभरैश्चम्पकः कश्चिदास्ते ।
लब्ध्वा सख्यास्तव स सुकृती स्मेरवक्त्राब्जरागं
सूते तस्यास्तनुलतिकया तुल्यवर्णं प्रसूनम् ॥ 15

क्रीडानृत्ते भवनशिखिनां दूरमुक्ताहिसङ्गा
सान्द्रच्छायाहृतरविकरा तत्र पाटीरवाटी ।
मध्ये तस्या[39] स खलु लतिकामण्डपो रत्नभूमिः
शश्वद्यस्मिन् किमपि वलति स्मावयोः प्रेमवल्ली ॥ 16

स्निग्धस्कन्धस्स्रुतमधुरसः किञ्च तस्योपकण्ठे
कूजद्भृङ्गः कुरवकतरुर्यः कुरङ्गेक्षणायाः ।
काले काले करिकरशिरोविभ्रमाभ्यां भुजाभ्या-
माश्लिष्टाङ्गो वहति मुकुलच्छद्मना रोमभेदान् ॥ 17

स्थानेष्वेषु क्वचन कथितेषूत्सुका पुष्पशय्या-
मध्यासीना परिजनकृतांसा न चेदीक्षिता स्यात् ।
प्रासादोऽस्याः परमभिमतः कोपि माहेन्द्रनील-
स्तस्मिन् दृश्या तटिदिव घने चारुरूपा प्रिया मे ॥ 18

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38 पदम्, ङ
39 तस्याम्, ङ

सा नेत्राणाममृतगुळिका [40]सृष्टिसारो विधातुः
सौन्दर्येन्दोः प्रथमकलिका दीपिका भूतधात्र्याः ।
कन्दर्पस्य त्रिभुवनविभोः काञ्चनी केतुयष्टिः
शृङ्गाराब्धेः शशधरकला जीवितं मे द्वितीयम् ॥ 19

पश्यन्नेनां बहळसुषमामण्डलान्तर्निमग्नां
मध्येऽन्यासामपि चलदृशां ज्ञास्यसे नो कथं त्वम् ? ।
ज्योत्स्नाजालस्नपितभुवना तारकाणां समीपे
चान्द्री मूर्तिः कथय जगतो ज्ञाप्यते केन रात्रौ ? ॥ 20

सान्द्रामोदस्तिमिरनिकरश्चन्द्रमा निष्कळङ्कः
शैली हैमौ भ्रमरपटलीकीलितो व्योमभागः ।
कम्रं चक्रं मृदुकरिकरद्वन्द्वमब्जे सलीले
सर्वं चैतन्मदनघटितं सौम्य ! संभूय साभूत् ॥ 21

नीचीकुर्वन्त्यलसवलिता नेत्रपाताः कुरङ्गान्
वीचीगर्वं हरति निखिलं विभ्रमान्दोळिता भ्रूः ।
पाणी कल्पद्रुमकिसलयप्राभवं न क्षमेते
वाणी तस्या वहति भवतां पञ्चमैर्बालमैत्रीम् ॥ 22

सा कान्तिश्चेद्द्रवति कनकं तन्मुखं चेत् क इन्दुः
सा चेद् बिम्बाधरमधुरता तिक्ततामेति[41] माध्वी ।
सा वा तस्या यदि तनुलता मालती लोहतुल्या
तौ चेदूरू कनककदळीस्तम्भयोः क्वापि डम्भः ॥ 23

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40 सर्गसारो, ख ग

41 -तां याति, क ख ग घ

उत्तरेष्वेव प्रसजति पुनर्नव्यलावण्यसारे-
ष्वङ्गेष्वस्या मम कथयतो हन्त वाचां प्रवृत्तिः ।
तादृग्भूते मनसि विवशे किन्नु कुर्वीत सेयं
यद्यच्चेतो विमृशति गिरां तत्तदेवाभिधेयम् ॥ 24

अद्य प्रायः प्रणयिनि मयि प्रोषिते भाग्यदोषात्
कल्पप्रायैरहह दिवसैरेभिरुत्कण्ठमाना ।
संजायेत प्रबलविरहोद्वेजिता पेशलाङ्गी
मूर्छद्घर्मज्वरपरवशा नीलकण्ठीव खिन्ना ॥ 25

यत्रापाङ्गद्युतिकवचिते किञ्चिदुत्सार्य केशान्
दत्तः प्रेम्णा दिनमनु मया दीर्घिकारक्तपद्मः ।
तस्मिन्नस्या भवति नियतं हन्त चिन्ताकुलाया
गण्डन्यस्तः करकिसलयः कर्णजाहेऽवतंसः ॥ 26

पक्ष्मस्पन्दः समजनि सखे ! पश्यतोर्मां ययोः प्राङ्
निष्पत्राकृन्मयि तु विधिना तादृशे दूरनीते ।
अन्तर्बाष्पच्छुरणनिभृते साम्प्रतं ते मृगाक्ष्या
नेत्रे धत्तस्तुहिनकणिकादन्तुराम्भोजदैन्यम् ॥ 27

सान्द्रामोदं सपटु सदयं सस्मरं सानुतर्षं
सम्भोगान्ते मुहुरपि मया सादरं चुम्बितो यः ।
नर्मालापस्मितलवसुधासेचनैर्मुच्यमान-
स्ताम्यत्युष्णश्वसितपवनैः सोऽति बिम्बाधरोऽस्याः ॥ 28

क्रीडाशैलौ मदननृपतेः कान्तिपूरस्य कोकौ
स्यातां तस्या ध्रुवमुरसिजौ किञ्चिदापाण्डुमूलौ ।
मद्विश्लेषः शरदुडुनिभां त्याजयन् हारमालां
मन्ये भीतो वितरति तयोरश्रुधाराभिरन्याम् ॥ 29

भूषास्वास्थां यदपि जहती तां वहत्येव काञ्चीं
ग्राहं ग्राहं पृथु पृथु मया मौक्तिकं गुम्भिता या ।
श्रोणीबिम्बे सुमहति तया भूषिते कोमळाङ्ग्याः
सालावीतां स किल मदनो मन्यते राजधानीम् ॥ 30

मच्चित्ताख्यद्विपनियमनालानयोर्द्वन्द्वमूर्वोः
श्रोणीभारादलसमधुना जायते खिन्नखिन्नम् ।
आरब्धानां हर हर मया यत्र संवाहनानां
नित्यं जाता[42] निरवधिरसाः केऽपि केऽप्यन्तरायाः ॥ 31

आद्वारान्तं मदभिगमनाशङ्कया चञ्चलाद्या
यातायातैः किसलयनिभौ क्लिश्यतः पादपद्मौ ।
मिथ्यागोत्रस्खलनमसकृत प्रस्तुतं हन्त याभ्यां
लब्धुं [43]पादप्रणतिषु मया हन्त संताडनानि ॥ 32

यद्यप्यस्याः कृशयति वपुर्वल्लरीं दीप्यमानो
विश्लेषाग्निर्द्विगुणयति तां किन्तु लावण्यलक्ष्मीम् ।
तप्तां तप्तां नयति नितरां तानवं जातवेदा
हैमीं लेखामपि तु जनयत्येव वर्णप्रकर्षम् ॥ 33

42 प्राप्ता, क ख ग घ
43 लीला, क ख ग घ

पृथ्वीरेणूनळकनिकरे नेत्रयोर्बाष्पपूरं
हस्ते गण्डं सितबिसलताहारजालं स्तनाग्रे ।
श्रोण्यां क्षौमं मलिनमसृणं सा वहत्येव हन्ते-
त्यास्तामेतद् बहुविलपितैर्मास्तु कालातिपातः ॥ 34

स्थित्वा चूते प्रथमकथिते मुग्धकान्ताधराभं
दृष्ट्वा स्वैरं किसलयमथ प्रेक्षणीया त्वया सा ।
पृच्छन्ती वा मलयपवनं प्रश्रयान्मत्प्रवृत्तिं
'मद्वृत्तान्तं कथय कठिनस्ये'ति वा प्रार्थयन्ती ॥ 35

'छिन्ते तापं हिमजलमयी चान्दिनी किन्नु चर्चा
मन्दस्पन्दाः किमु सुखकरा मारुताश्चामराणाम्' ।
पृच्छन्तीनामिति सवयसां सातिरेकेऽपि तापे
स्मित्वा रम्यं सकलमिति वा चित्तमाश्वासयन्ती ॥ 36

'प्रस्पन्दन्ते मलयपवना रुन्धि जालं कवाटैः
शम्भोर्नाम्ना शरगणमुचं भीषयेः पञ्चबाणम् ।
जीवञ्जीवं विसृज चरितुं चन्द्रिके ! चन्द्रिकाया'-
मित्थं चेटीं सजलनयनामादिशन्ती मुहुर्वा ॥ 37

प्राप्तालम्बा परिजनकरैः प्राप्य वा चित्रशालां
मुग्धा स्वस्याश्चरणपतितं वेति तं मां निरीक्ष्य ।
'एह्युत्तिष्ठ प्रिय ! न कुपितास्मी'ति बाष्पाकुलाक्षी
गाढाश्लेषप्रचलितकरा रुध्यमाना सखीभिः ॥ 38

‘कोपं चण्डि ! त्यज परिजने दैवमत्रापराद्धं
येनाकाण्डे समघटि महानावयोर्विप्रयोगः’ ।
इत्थं बद्धाञ्जलिकृतरुषं भाविताग्रतस्तां
साहंभूता प्रियचटुशतैरुद्यता वानुनेतुम् ॥ 39

गण्डालम्बैर्लुलितमळकैर्धूसरैर्वक्त्रबिम्बं
दृष्ट्वा शुद्धस्फटिकघटिते बिम्बितं भित्तिभागे ।
अन्तर्गेहं जलदशकलैरावृतो रोहिताङ्कः
केनानीतः पुर इति भिया व्याहरन्ती सखीर्वा ॥ 40

निद्रां प्राप्ता कथमपि चिरात्तत्र चालोकिताहं
शून्याश्लेषं विरचितवती हन्त घातात् कुचाद्र्योः ।
निर्भिन्दाना निजकरधृतं कङ्कणं स्रस्तशेषं
पश्यन्तीनां नयनकमले बध्नती वा सखीनाम् ॥ 41

वक्ति ध्वाङ्क्षः सुहृदुपगमं दक्षिणे क्षीरवृक्षे
वामं नेत्रं स्फुरति सुचिरादुच्छ्वसित्यद्य चेतः ।
किञ्च स्वानः श्रवणमधुरो जायते कोकिलानां
प्राणेष्वाशामिति कथमपि भ्रातराबध्नती वा ॥ 42

मुक्त्वा जीवाम्यसुसममिति व्रीळिता विस्मिता वा
तत्सङ्गाशा पुनरिह परं हेतुरित्यासिता वा ।
शोचन्ती मां दयितमथवा विप्रयोगासहिष्णुं
स्त्रीणां चेष्टास्विति हि विरहोत्थासु दिङ्मात्रमेतत ॥ 43

गाढाश्लेषव्यतिकररसग्रन्थनादूयमानः
सम्भोगान्ते स्वपनविधये यं पुरा धूयति स्म ।
कण्ठोत्सङ्गान्मम स विधिना वैरिणा दूरकृष्टो
वामो बाहुस्त्वयि सविधगे यास्यति स्पन्दमस्याः ॥ 44

वक्तुर्वक्त्रं तमसि भवतो नैव दृश्येत रात्रा-
वामध्याह्नं भवति नियमव्याकुला वासरे सा ।
सह्यस्पर्शे सति रविकरे तामसह्यस्मरार्तिं
मत्सन्देशं मणिवळभिकामाश्रितः श्रावयेथाः ॥ 45

त्यक्त्वा चूतानपि कुसुमितानागतो मत्समीपं
किन्वेष स्यात् कमपि कुशलोदन्तमाख्यातुकामः ।
इत्यालीभिर्धृतजलकणं पाणिनामृष्टनेत्रं
दृष्टः स्पष्टाक्षरमिति शनैः शंसितुं प्रक्रमेथाः ॥ 46

अम्लाना ते जयति कमनीयाङ्गि मङ्गल्यभूषा
पत्युः पार्श्वात् सुहृदहमुपेतोऽस्मि सन्देशहारः ।
जातं विद्धि श्रुतिसुखगिरां कोकिलानां कुले मां
ये पञ्चेषोः किमपि पथिकाकर्षणं षष्ठमस्त्रम् ॥ 47

'चोळेष्वास्ते सुमुखि ! कुशली त्वत्प्रियः पृच्छति त्वां
कच्चित् क्षेमं भजति भवती' त्याात्तवाचं भवन्तम् ।
भूयोभूयः कथय कथयेत्यालपन्त्यश्रुमिश्रैः
प्रीतिस्मेरैर्मदिरनयना मानयिष्यत्यपाङ्गैः ॥ 48

एवं ब्रूयाः पुनरजनि यः प्रेमकोपे मिथो वां
जातो मौने चपलचपलस्तत्क्षणं पूर्वमुक्त्याम् ।
तादृक्प्रेम्णश्चिरविरहिणः प्राणनाथस्य वाणी
सेयं मत्तः श्रवणसरसा श्रूयतां श्लाघ्यबन्धा ॥ 49

'कल्याणाङ्गि ! प्रियसहचरीं त्वामनासादयद्भि-
र्बाह्यैरक्षैः सह परमहं यामि कामप्यवस्थाम् ।
धन्यं चेतः पुनरिदमहोरात्रमन्यानपेक्षं
त्वय्यामग्नं बत ननु पृथग्भाग्यमप्येकजानाम् ॥ 50

माद्यद्भृङ्गैः कुमुदपवनैस्तर्ज्यमानस्य घोरै-
रातङ्काख्ये सरसि लुठतो हा निशीथे निशीथे ।
निद्रामूके जगति रुदति श्वासचिन्ताजुषो मे
संक्रन्दन्तश्चटुलनयने ! चक्रवाकाः सहायाः ॥ 51

मोहाद्वैतं विहरति धृतिर्लीयते जाड्यमीने
भात्युन्मादो भ्रमति मतिरित्यादि सोऽहं न वेद्मि ।
बाणं मुञ्चन् परिसरचरो न स्वपन् नापि खादन्
कृत्स्नं जानात्यलसगमने ! केवलं पञ्चबाणः ॥ 52

काले चास्मिन् कनदळिभृतः कम्पिताग्रप्रवाळाः
कम्रा वल्ल्यः किमपि मरुता चुम्बिता दक्षिणेन ।
किञ्चिद्दष्टाधरकिसलयां प्राङ्मया भोगकाले
सीत्कुर्वाणां धुतकरतलां त्वां प्रिये ! स्मारयन्ति ॥ 53

अंसालम्बिश्लथकचभरं हस्तरुद्धाम्बरान्तं
प्राक्क्रीडान्ते तव मणिगवाक्षोपकण्ठेषु चारम् ।
स्मारं स्मारं कथमपि मया मुह्यता सह्यतेसौ
मन्दो वायुः सुतनु ! बकुलोद्भेदसौरभ्यबन्धुः ॥ 54

तीर्त्वा रात्रिं विरहमहतीं तीव्रतापां कथञ्चित्
दृष्ट्वा भानोः किरणमरुणं जम्भशत्रोर्दिगन्ते ।
प्रत्युद्यान्तीं त्वरितमबलां श्लिष्यते भाग्यसीम्ने
सारङ्गाक्षि ! स्पृहयति मनो हन्त [44]चक्राख्ययूने ॥ 55

उत्कण्ठोऽस्मि त्वदुदितधिया मुग्धहंसी[45] निनादे
त्वद्भूषायां हरिति सततं लोचने [46]पातयामि ।
त्वत्संस्पृष्टे मम च वपुषि प्रेम बध्नामि कान्ते !
सत्यं प्रणानपि परमहं त्वत्प्रियान् धारयामि ॥ 56

त्वं चाहं च क्षितिमुपगतावित्यविश्लेषचिन्ता-
निन्दावन्तौ स्मर इति मिथो वाक्यसम्भेदसौख्यम् ।
स्पृश्येते नौ निशि शशिकरैरङ्कके यौगपद्यात्
तेनाप्यस्ति द्विरदगमने ! सत्यमाश्लेषबुद्धिः ॥ 57

हाहन्तास्मिन्नसुलभमिथोदर्शने विप्रयोगे
सैवालम्बो मम भगवती भावनाकल्पवल्ली ।
त्वामासीनामसकृदनया गाढमालिङ्ग्य रागा-
दङ्कारूढामलघुजघने ! नोचितं वक्तुमन्यत् ॥ 58

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44 चक्राङ्ग, क ख ग घ   45 मुग्धहासी, ङ
46 चारयामि, क ख ग घ

जातं चेतो मदनसुभटस्याद्य योग्यं शरव्यं
नैकच्छिद्रं नियतममुतः सुभ्रु! विभ्रंशि धैर्यम् ।
कालात् क्षीणे पुनरवयवे वर्धते केवलं नो
तापस्तीव्रस्मरहुतभुजा तस्य वर्णोद्गमोऽपि ॥ 59

एवंप्राया न हि न विरहे जीवितुं सन्त्युपायाः
सत्यं तैस्तैः कृतधृतिरहं प्राणिमि प्राणनाथे ।
निश्चित्यैवं निरुपमगुणे ! साहसेभ्यो निवृत्ता
त्वं च स्नानादिषु सवयसां प्रार्थनां मा निषेधीः ॥ 60

तीर्णप्रायो विरहजलधिः शैलकन्याप्रसादात्
शेषं मासद्वितयमबले सह्यतां मा विषीद ।
धूपोद्गारैः सुरभिषु ततो भीरु ! सौधान्तरेषु
क्रीडिष्यावो नवजलधरध्वानमन्द्राण्यहानि ॥ 61

कच्चिच्चित्ते[47] स्फुरति चपलापाङ्गि ! चूर्ण्यां कदाचित्
स्रस्तोत्तंसं धवळनयनं धौतबिम्बाधरोष्ठम् ।
स्नानान्ते ते मुखमुपसखि प्रेक्षमाणे मयि द्रा-
ग्वक्षोदघ्ने पयसि पुनरप्यावयोर्मज्जनं तत् ॥ 62

आश्लिष्यन्तं विटपभुजया तत्र वल्लीरनेकाः
क्रीडारामे कमपि तरुणं वीक्ष्य [48]माकन्दवृक्षम् ।
साचीकृत्य स्फुरदधरया चण्डि ! वक्त्रं भवत्या
सभ्रूभङ्गः सजलकणिकः प्रेषितो मय्यपाङ्गः ॥ 63

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47 चित्ते कच्चित्, क ख ग घ

48 मन्दार, क ख ग घ

प्रत्याख्यातः प्रणयिनि रुषा बिम्बितोऽहं स्तने ते
सैरन्ध्र्यज्ञा स्थगयितुमभूच्चन्दनेन प्रवृत्ता ।
मा पाटीरं पुळकिनि पुनश्चात्र लिम्पेति शंस-
त्याळीवृन्दे स्मितजुषि कृता दृक्त्वया व्रीळगर्भा ॥ 64

उच्चिन्वत्याः किसलयरुचा पाणिनोद्यानपुष्पं
साकं भृङ्गैस्तव मयि मुखाम्भोजसौरभ्यलुब्धे ।
रेणुत्रस्ता इव सुमनसां दक्षिणाः केळिसख्यः
कञ्चित्कालं [49]करकिसलयैरप्यधुर्लोचनानि ॥ 65

इत्येतस्मान्मम कुशलितां विद्ध्यभिज्ञानदानात्
भूयश्चैकं शृणु सहचरीं धूतनैकानुनीतिम् ।
केळीहंसे स्मरजुषि हठाच्चुम्बतीषत्स्तनन्तीं
त्वं तु स्मृत्वा किमपि बहळव्रीळमालोकथा माम् ॥ 66

रागो नाम त्रुटति विरहेणेति लोकप्रवाद-
स्त्वत्संबद्धो मम शतगुणः सङ्गमाद्विप्रयोगे ।
सोयं भेदो विषयभिदया सङ्गमे त्वं किलैका
विश्लेषे तु त्रिभुवनमिदं जायते त्वन्मयं हि' ॥ 67

एतत्कृत्यं प्रियसख ! मम भ्रातुरार्तस्य कृत्वा
नासीरः स्या जगति करुणाशालिनां संविभागे ।
शंसन्ति त्वां ननु परभृतं शैशवे यद् भृतोन्यैः
पत्रिव्राताभरण ! भरणेनाद्य स त्वं परेषाम् ॥ 68

49 सरसिजैः,कख ग घ

एवं तस्या विरहविधुरं जीवितं स्थापयित्वा
गच्छ स्वेच्छाविहरण ! यथाप्रार्थितं दिग्विभागम् ।
मान्यश्रीः स्यान्मदननृपतेः कोकिला तेऽनुकूला
भूयान्मैवं सकृदपि तया विप्रयोगप्रसङ्गः[50] ॥ 69

शुभमस्तु

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50 प्रयोगः, ङ

NOTES

Part I

1. The house of the heroine whence the hero is taken to Kāñcī is called Mārakkara at Cennamaṅgalam in Cochin. Kāñcī, one of the great cities of ancient India was the capital of several Pallava kings. It is looked upon by devotees as the Vārāṇasi of the South. Touching its southern boundary flows the river Kampā generally identified with Vegavati. Some hold that these two are different rivers and that Kampā is extinct now, being reduced to a holy tank found at the Ekāmranātha temple.

Mr. P. S. Anantanarayana Sastri notes: अत्र रसानुगुण्यात् 'चित्रा दैवी गति'रिति वाक्यगर्भितत्वं न दोषाय ।

2. According to tradition there were 108 shrines dedicated to Śiva and 18 shrines dedicated to Viṣṇu in Kāñcī. Even at present there are quite a number of temples to be seen in that region. The most important among the shrines found there are —the temple of Ekāmranātha (Śiva), of Varadarāja (Viṣṇu), and of Kāmākṣī (Pārvatī), of which the first one is the most important. The reference in the verse is to the temples of Śiva and Kāmākṣī.

3. It is said that God Brahman had chosen the place to perform a sacrifice. Goddess Pārvatī was also relieved of a curse by performing penance on the spot. Once, Pārvatī incurred the displeasure of Śiva by closing his eyes from behind by her palms while he was engaged in his sacred duties of creation, sustenance and destruction. She was summarily punished with a curse for her silly act. Later, Śiva having relented asked her to go to the temple dedicated to Ekāmranātha where she is to perform penance for six months in order to be relieved of the curse. Hence the spot is referred to as holy one capable of destroying obstacles.

4. Mr. Sastri remarks: पद्यमिदं 'तस्मिन्नद्रा'विति मेघसन्देश-पद्यच्छायामनुसरतीव ।

5. The fourth line of the verse betrays similarity with the following line of Śukasandeśa, an earlier work: शुकमिति गिरा श्राव्यया सन्दिदेश।

7. Here again one is reminded of the Meghasandeśa line: प्रकृतिपुरुषं कामरूपं मघोनः।

10. The third line of the verse has obvious resemblance with the Meghasandeśa line: कान्तोदन्तः सुहृदुपनतः सङ्गमात्किञ्चिदूनः।

11. Jayantamaṅgalam better known to Keralites as Cennamaṅgalam lies within the two arms of the Alwaye river which forms the part of the Cūrṇī or Periyār. The place is constituted as the destination of the messenger in his errand. The shrine referred to here is probably the Narasimha temple situated on the banks of the river.

12. The heroine is a lady of the Mārakkara house in Cennamaṅgalam. She is said to have been a Nair lady who in all probability was the consort of the poet.

14. Festival in the Kāmākṣī temple at Kāñcī falls in the month of Phālguna. It is supposed to occur at the end of the six month period during which Pārvatī performed a penance to expiate herself from the curse pronounced by her husband. On the tenth and final day of the festival the idols of Śiva and Pārvatī are placed side by side at night. The western ocean referred to here is the Arabian sea.

16. Karigiri also known as Hastigiri—a hillock, is located near Kāñcī. There is the temple of Viṣṇu called Karigirivarada on a hillock having a height of over 30 feet. It is said that god Brahman had performed a sacrifice on the spot in the distant past. The figure employed in the last line of the verse hints at the traditional story.

17. It is Śaṅkara the great philosopher who consecrated goddess Kāmākṣī, by whose blessing many became great poets. Śaṅkara himself has stated in his Saundaryalaharī (verse 75) that a South Indian poet Dramiḍaśiśu identified by some with Tirujñānasambandhar has become a poet on account of the blessing of the deity. Anyway the place has been a centre of learning down the centuries.

18. There was a mango tree in the precincts of the Ekāmranātha temple which was considered as the personification of all the Śāstras. Traditionally it is believed that the tree used to supply one mango fruit each day to be offered to the god. Hence the spot is considered to be dear to the deity.

20. The word Kāñcī here refers to the region as well as to the loins. Mr. Sastri remarks: 'तत्सौन्दर्यापहृतहृदयो मा विलम्बस्वे'ति वचनं, ज्ञातास्वादो विवृतजघनां को विहातुं समर्थ, इत्यस्य स्मारयति।

21. The term Kṣīrasindhu is the Sanskritised form of Pālār. The river springs from the Nandi hills in Mysore and flows through Mysore, North Arcot and Chingleput and falls into the bay of Bengal.

Mr. Sastri suggests the following reading for the fourth line: तरुणासेवितामित्येव हृद्यतर: पाठ: । It is not supported by any manuscript.

25. The Brahmin settlement referred to here is Lāṭapuram the native place of the poet. It is on the banks of the river Pālār and a few miles away from Kāñcī.

26. That the place is a centre of learning as well as the abode of learned Brahmins proficient in Vedic lore is made out by the verse.

27. Vilvakṣetra, a temple dedicated to Śiva is located on the banks of the river Nīvā.

32. The verse is omitted by Mr. Sastri though all the extant manuscripts contain it.

35. The river Kāverī springs from the Kuṭaku hills and flows through Mysore, Salem, Coimbatore, Trichinapoly and Tanjore before falling into the bay of Bengal. The Raṅganātha temple of Śrīraṅgam is situated in an island surrounded by the waters of Kāverī.

36. Hosalas — the region probably consisted of the modern Trichinapoly and Coimbatore districts. The temple dedicated to Murāri is referred to here.

39. Paraśurāma the leader of the Bhārgavas is said to have crushed the Kṣatriya kings on twentyone occasions

depriving them of their countries. Having relented from the slaughter he reached the Sahya mount for performing penance.

41. Āmalakadharaṇī is the Sanskritised form of Tirunelli where the temple consecrated to Viṣṇu is located. Kerala is known as the Bhārgavakṣetra. Various works like the Keralotpatti and Keralamāhātmyam narrate how Paraśurāma reclaimed the land from the Arabian sea throwing his battle axe from Gokarṇa to Kanyākumārī.

42. The river Vāṅmayī is identified with Vāvalippuḻa near Koṭṭiyūr in North Malabar. The temple of Śiva referred to here is identified with the Cerumannam shrine. The name is variously derived from Tṛjjaṭakkunnu, Tṛcceramannu etc. It is said that Śiva created Vīrabhadra form his matted locks to kill Dakṣa on his own sacrificial ground. The god here is supposed to represent this attitude. The goddess Bhadrakāḷī mentioned here is Śrī Porkkali of Mukambi temple which is located a few miles away from the Śivā temple.

44. The second line of the verse betrays semblance with the Meghsandeśa line; 'खिन्नः खिन्नः शिखरिषु पदं न्यस्य ...'

45. Koṭṭayam in North Malabar was the capital of Puraḷi kings at the time of the poet. According to tradition the kings of the royal line—especially king Hariścandra—propagated the Mīmāmsā philosophy propounded by Kumārilabhaṭṭa the author of Tantravārttika. Puraḷi is the name of the hill where the kings established their capital. The tutelary deity of the line is Caṇḍikā also called Śrī Porkali often eulogised in the literary works of Koṭṭayam kings.

47. The Svātī princess referred to in the verse is likely to be the lady extolled in the Svātīmuktaka variously known as Svātīpraśamsā, Svātīcāṭu etc. The authorship of the work is wrongly attributed to our poet though there is no conclusive evidence to support the hypothesis.

50. Sampadgrāma is to be identified with Periñcellūr in Taḷipparamba. The famous Śiva temple of the region is extolled in numerous legends and literary works. It was one of the opulent villages of ancient Kerala. It is believed that Śrī Rāma

had once visited the temple and worshipped there. Comparison of the verse with the following Meghasandeśa lines is obvious: वक्रः पन्था यदपि भवतः प्रस्थितस्योत्तराशाम् ।

51. It is said that Brahmins do not prostrate in salutation in the Maṇḍapa of the temple since Rama—a Kṣatriya had once prostrated there. Hence the Brahmins are spoken of as saluting in prostration in the corridors of the temple.

52. Mr. Sastri notes: विष्किराणामुद्गतः = पक्षिणामुपरिस्थितः । कण्ठच्छायेत्यादि वर्णनं 'भर्तुः कण्ठच्छवि'रिति कालिदासभणितिमनुबोधयति ।

53. Mr. Sastri suggests: इदं पद्यं 'एकैश्वर्ये स्थितेऽपो'ति कालिदासीयपद्यच्छायामाश्रयति ।

61. Ṣambara is the Sanskritised form of Cemmara or Trccemmara famous for the Kṛṣṇa temple located to the south-east of Taḷipparamba. Kolattunāḍ is the region which was once ruled over by the Mūṣaka kings. The poet Śaṅkara referred to here is the author of the Sanskrit kāvya Śrīkṛṣṇavijaya and a contemporary of a poet.

62. The traditional story that mountains had wings and that they plunged into the sea for fear of the thunderbolt of Indra who tried to cut their wings is alluded to here.

64. Kukkuḍakroḍa is the Sanskritisation for Koḻikkoḍe (Calicut) the famous seat of the Zamorins in whose court our poet flourished. The term 'śikharijaladhiswāmī' is the Sanskritisation for the Malayalam word 'Kunnalakkon' meaning the lord of the hill and sea. Another popular term is 'śailābdhīśvara' which is also used by our poet in one of the muktakas.

67. The prosperity of Calicut at the time of our poet is brought out in the verse. Mr. Sastri notes: बहुभार्यस्यापि तस्य कन्या परमेकैवेति वात्सल्यातिशये हेतुः ।

69. Mr. Sastri suggests: निधानादिति पाठो हृदयङ्गमः । But none of the manuscripts contains the reading.

70. Prakāśa stands for Veṭṭattunāḍ which forms a part of the Ponnani taluk. The temple referred to here is the one

consecrated to Mṛtyuñjaya (Śiva) who had overcome the god of Death in saving his devotee Mārkaṇḍeya. The seat of the temple is called Śvetāraṇya or Tṛpparakroḍa, Tṛpparaṅgoḍ etc.

72. The river Nilā is to be identified with Bhāratappuḻa the longest river which falls into the Arabian sea. On its northern bank is situated the Viṣṇu temple of Tirunāvā.

73. The Mahāmāgha festival popularly known as Māmānkam is celebrated once in twelve years. The festival which was started from very ancient time is now extinct, the last one having been held in 1743 A. D. Usually it was attended by a large gathering coming from all parts of the land. The Zamorins of Calicut were the patrons of the festival and the rulers of Vaḷḷuvanāḍ used to challenge their position by sending a specially trained battalion whose duty was to kill the Zamorin and were invariably killed in the altercation. The members of this suicide-squad were given certain privileges which were normally conferred on them posthumously.

Mr. Sastri remarks : पद्ममिति पाठे नाप्रयुक्तत्वदोषशङ्का ।

75. The Śāsta temple at Camravaṭṭam (Śambarakroḍa) is on the banks of Bhāratappuḻa near Ponnani. When the river is in spate the temple is almost immersed in the flood. It is observed time and again that not a single tile is washed away from the temple. Those who pass over the region usually offer worship to the god. The poet has obviously emulated the Śukasandeśa verse ending with : कुर्वन्नात्नक्षममुपहृतो प्रीतये हि प्रभूणम् । Mr. Sastri points out that : संचरतेरात्मनेपदं चिन्त्यम् ।

76. Vaḷḷiyār identified with Kaṭaluṇḍippuḻa springs from Nilagiri hills and falls into the Arabian sea somewhere near Beypur. The river Kauṇī is identified with Kumāranellūr river.

77. The region referred to here is called Vanneri to the south of Ponnani. Netranārāyaṇa is the title of Āḻvāñceri Tamprākkal who performs the coronation ceremony of the rulers of the Cochin royal line.

78. The shrine mentioned here is the famous temple of Mukkola, Sanskritised as Muktipuryālaya. Mr. Sastri observes :

पद्म इति पुल्लिङ्गप्रयोग: अप्रयुक्तत्वदोषग्रस्तः। अथवा महाकवेरस्य प्रयोगात्तस्याप्रयुक्तत्वदोषोदाहरणता विलयं गच्छतु।

79. Porkkaḷam Sanskritised as Raṇakhaḷa is the village in which the house of the famous Payyūrbhaṭṭas is located.

81. The verse contains a veiled reference to the work itself. It is suggested that the poet would like to show his composition to the famous Maharṣi himself out of respect for the Kerala scholar.

82. Vṛṣapurī is the modern Trichur, famous for the Śiva temple.

83. The place is known as Perumanam or Peruvanam. It is also referred to as Puruvanam because of its alleged connection with the ancient sage Puru. There is the Ardhanārīśvara temple the deity of which is popularly called Eraṭṭ appan meaning the twin-god.

85. To the north of Iriñjālakkuḍa there is temple dedicated to goddess Durgā known as Valayādhīśvarī on whom our poet has composed a verse.

86. Samgamagrāma is Iriñjalakkuḍa. The deity of the shrine is referred to here as Viṣṇu, though according to modern belief it is Bharata who is consecrated in the temple.

87. The temple mentioned here is the one consecrated to Bhadrakāḷī at Koḍuṅgallūr. It is well known through out Kerala.

89. Añjanakhaḷa (Tiruvañcikkuḷam) is identified with Mahodayapuram, the ancient capital of Kerala. Cūrṇī is the Periyār. The word Śaṅkara stands for the local deity.

Mr. Sastri notes: चूर्णी नाम सरित्। यस्यास्तीरे कृतावतारा श्रीशङ्कराचार्यं पूज्यपादाः।

92. The prosperity of Cennamaṅgalam is hinted at in the verse under reference.

Part II

1. According to Mr. Sastri the verse also contains a veiled reference to the Villārvaṭṭam royal family of Cochin. He notes : जन्मक्षितिमिति पाठो हृद्यतरः ।

12. The poet gives a fanciful derivation of the house-name Mārakkara belonging to the heroine. Mr. Sastri notes : महाभागशब्दात् ष्यञि 'हृद्भगसिन्ध्वन्ते पूर्वपदस्य च' इत्युभयपदवृद्धिः ।

13. Mr. Sastri points out the resemblance of the verse with the Meghasandeśa line : 'वापी चास्मिन्—' etc.

16. Mr. Sastri remarks : वलते: परस्मैपदं कवयितुः स्वातन्त्र्यात् । वलत इत्येव वा पाठ: ।

26. Mr. Sastri observes : कर्णजाहे=कर्णमूले । 'तस्य पाकमूले पील्वादिकर्णादिभ्यः कुणब्जाहचौ' इति जाहच् ।

33. Mr. Sastri notes : 'शोच्या च प्रियदर्शना च मदनक्लिष्टेयमालक्ष्यत' इति कविशिखामणि: thus bringing out the similarity of the verse with the Śākuntala verse.

38. Mr. Sastri points out : वेति तमिति पाठ: अशुद्ध इव प्रतिभाति । सहृदयाः परमत्र प्रमाणम् । But all the extant manuscripts contain the same reading.

44. Mr. Sastri observes as follows: अत्र पूर्वार्द्धे य: पुरा धूयतेस्मेत्येव पाठ: समीचीनो भाति । विपश्चितो निश्चिन्वन्तु वस्तुतत्वम् । But it is not supported by any manuscript.

53. Mr. Sastri notes : स्वनदिति वा पाठ: ।

56. Mr. Sastri remarks : मुग्धहंसी निनाद इति पाठो हृद्यतरो भासते । The reading is accepted by the present editor since it is supported by manuscripts.

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Prakāśa, 70	The Veṭṭattunāḍ region.
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Raṇakhaḷa, 79	Porkkaḷam, a village in which the house of the Payyūrbhaṭṭas is located.
Sahya, 35, 39	The western ghat.
Śambara, 61	Tṛccemmara near Taḷipparamba, in North Kerala.
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